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³ Formerly O. S. Anderson.

W. J. Turner, a Georgian Poet

The present paper does not pretend to be a complete critical study of Walter James Turner, for which materials have not been collected. Rather than as a full-length portrait of the man and writer this essay should be considered merely as an expanded review of his latest volume of verse, *Selected Poems 1916-1936*, published by the Oxford University Press in 1939. Neither his dramatic and critical work nor his three long poems entitled respectively: *Paris and Helen* (1921), *Marigold*, or *The Spanish Sailor* (1926), and *Miss America* (1930), could be used for the present essay. War-time difficulties of communication were mostly responsible for the omission.

Turner's name is linked with that of the so-called Georgian school of poetry which flourished between 1910 and 1920, and in particular with the group of exotic poets among the Georgians, James Elroy Flecker and Gordon Bottomley. In addition, since W. B. Yeats, in the Introduction to *The Oxford Book of Modern Verse* (1936), claimed for Turner the honour of being the first poet to discard realism and to adopt an expressionist attitude, he is often regarded as one of the "modernist" writers. We do not wish to "place" Turner in relation to his contemporaries, but one may usefully define with more precision the sense in which the terms: Georgianism, Exoticism, Expressionism, Modernism, are applied to twentieth-century English poetry.

I

The Georgian school of poetry is regarded to-day by most critics as a movement which, apart from its historical interest, offers little that is of value to the reader of English verse. The six volumes of Georgian Poetry edited by Edward Marsh between the years 1912 and 1922 do not justify the enthusiastic hopes expressed in the editorial foreword to their first publication in 1912:

This volume is issued in the belief that English poetry is now once again putting on a new strength and beauty ... we are at the beginning of another Georgian period which may take rank in due time with the several great poetic ages of the past.

Disillusion came late, about ten years later, but it came surely. After the War the Georgians still commanded a large public, but the more critical and fastidious persons made no doubt that Edward Marsh's hoped for "great poetic age" had not come.

Lately, a number of critical studies have been written about the Georgian school, and it may be assumed that the time is now ripe for a definitive evaluation of the whole movement. Geoffrey Bullough's *The Trend of*

Modern Poetry (1934¹, 1941²) and Herbert Palmer's *Post-Victorian Poetry* (1938) go far towards a realisation of this aim. A complete survey of Georgianism, however, undertaken from a historical and objective standpoint, is still lacking.

When one looks at the various poetical schools that rose in the course of the last fifty years, and when one considers their results rather than their programmes, one cannot help noticing their fundamental similarity. Modern poetry, whatever its exponents may say, is substantially romantic poetry. E. K. Chambers is right to think that the romantic ideal is still "the chief force in poetry down to our own day" and that "the continuity of the tide is unbroken"¹. Georgianism was a distinctly romantic movement showing many of the characteristic features of the Lake school. It ran through two phases, the first of which lasted from 1910 to 1917, the second from 1917 to 1922. Especially in its early stage Georgian poetry showed many analogies with the style of the *Lyrical Ballads*. The Georgians had a similar preference for the language of ordinary men, and they too gave new life to a poetic tradition which had become artificial in the hands of their predecessors. The vigour and youthful freshness of outlook of the early Georgians, among whom John Masefield, Wilfrid Gibson, and John Drinkwater were the most important, brought a new vitality and realism into poetical literature which had tended to become insincere with the Victorians and immoral with the Decadent poets.

With its third volume which appeared in 1917 Georgian Poetry took on a different colour. The poets who set the new fashion were J. C. Squire, John Freeman, Edward Shanks, Walter De la Mare, and W. J. Turner. On the whole, their action led to convention and artificiality without, however, going far, or quite far enough, in this direction. Thus they were not content to sing the simple charms of English rusticity in Wordsworthian notes. Under the influence of W. B. Yeats, A. E. (George Russell), and Austin Clarke, they favoured a mood between waking and dreaming; Georgian pastoralism looked to the poets of "The Celtic Twilight" for its atmospheric effects of moonlight, clouds and mist.

Romantic pastoralism is an attempt to escape from an unsatisfactory world of facts into the happy state of imaginary shepherds; but to use poetry in order to effect such an escape involves great dangers to poetry itself as is shown by Wordsworth and Shelley². The Georgian pastoral fell the more easily under the curse of all "escapist" poetry as it hesitated between an unconditional "return to nature" and the revival of the idealistic pastoral tradition. The Georgians' flight from modern industrialism and the horrors of war did not result in major poetry because it was essentially an evasive and negative attitude. John Middleton Murry is right to say that Georgianism

¹ *A Sheaf of Studies*, O.U.P., 1942. From "The Timelessness of Poetry", p. 112 f.

² See James Reeves, "The Romantic Habit in English Poets", and Robert Graves, "A Note on the Pastoral", in *Epilogue, a Critical Summary*. London, Constable. Autumn 1935. P. 175-207.

is the expression of a turning-away from something whose nature it has not paused to examine towards something it has not the capacity to conceive. It embraces nature without knowing what nature is; it upholds the banner of the tradition without looking to see what the tradition is, or whether a tradition can be truly said to exist at all.³

Ultimately, it was this indeterminateness that earned them the nickname of "week-end poets". It is highly significant that several of the best Georgian poets finally deserted the Georgian camp: John Masefield, Harold Monro, Robert Graves, Edmund Blunden, and also W. J. Turner. As their primary impulse had been disappointment with society and civilisation and a consequent flight towards a kind of pastoralism, they generally chose one of two things. They either courageously took their stand against society and became satirists, or they looked the other way and sought a deeper conception of nature or a purer form of art. Turner chose the last-name solution. It will be the subject of this paper to outline his development from Georgianism to a kind of aestheticism which may best be understood as the logical conclusion of the Georgian pastoral.

II

The fact deserves notice that Turner's strong poetical talent was recognised at once. As early as 1918 an anonymous reviewer declared:

About a year ago Mr. Turner arrived in the world of poetry full grown and wearing spurs ... he displayed his very wonderful and individual talent at once ... There is an altogether frightful strength in his work.⁴

It is further evidence of his early popularity that no less than twelve poems from his first two books of verse, *The Hunter and other Poems* (1916) and *The Dark Fire* (1918), were deemed worthy to be included in Edward Marsh's anthology of Georgian Poetry.⁵

To-day, Turner's poetical *début* appears somewhat less wonderful. Like all beginners Turner learnt his trade by imitation. There is little truly original work in those first two volumes of his: Yeats and De la Mare are the two names written all over their pages. The only thing to be wondered at is the extraordinary closeness of the imitation. Thus, "A Ride Through the World", "Mirage", and a few songs⁶, are almost indistinguishable from De la Mare's own ballad style.

Yeats's influence is particularly strong in Turner's poem "The Dark Fire of Sorrow" which reads almost like a *pastiche* of "Innisfree". Other

³ *The Athenaeum*, May 7, 1920. From "The Condition of English Literature". See also the author's *Studien zur englischen Literaturkritik*, 1938. P. 62 f.

⁴ *The Athenaeum*, 1918. P. 313.

⁵ Only one poem, "Death", from Turner's third volume, *In Time Like Glass* (1921), appeared in that collection. It was published in the 1919 volume; all the poems contributed by Turner to *Georgian Poetry* may be found in the 1917 and 1919 volumes.

⁶ See pp. 39 and 46 of Turner's *Selected Poems 1916-1936*. All quotations from Turner refer to this book.

Yeatsian poems by Turner are "The Princess", "On Persian Hills", "Talking with Soldiers", and "Solitude", but there is one short piece entitled "Recollecting a Visit to W. B. Yeats" that shows more clearly than the rest not only Turner's indebtedness to his great Irish master but also the limitations of his understanding. Half a dozen lines from the poem will suffice to show this:

They paint on cold, thin cups, and draw from strings
Voices of mourning winds and sense of wings:
From woods rob sad-faced flowers and bid them grow
Nearer their souls; ay, creep out in the night
And steal the stars and the bright Moon from heaven
And bring them home to decorate their dreams. (P. 58)

"To decorate their dreams"; nothing could define better Turner's own poetic attitude during his early period. Poetry was to him mainly a decorative art, its function was to lull the senses with soft murmuring music and richly embroidered words. He seemed to be incapable of appreciating the wealth of thought and mythology behind the ornamental surface of Yeats's verse.

The earliest appearance of Turner's original outlook is found in his exotic poetry. Exoticism was a recognised form of Georgianism. Perhaps the most famous exotic Georgian poem is "The Lily of Malud" by J. C. Squire.⁷ It describes a negro village under the spell of African moonlight. Black girls are seen creeping stealthily out of their huts,

Tiptoe over dreaming curs, soft, so soft, that no one stirs,
And stand curved and a-quiver, like bathers by a river,
Looking at the forest wall, groups of slender naked girls,
Whose black bodies shine like pearls when the moonbeams fall.

The verse is musical and skilfully enriched with rhyme and alliteration; action and atmosphere alike are sensual, suggestive of dark splendour and luxuriance. But there is no objective understanding and no adequate treatment of the exotic subject-matter. The point is this: Georgian exoticism is nothing but a sort of tropical pastoralism. The primary impulse of the poet is the same whether the scenery be an English countryside or the tropics: it is the impulse to escape from our industrial and mechanised society into nature and solitude.

Turner's early exotic verse springs from a different motive. He, too, desires to flee from "this endless gray-roofed city"⁸ of London, but he makes no attempt to deceive himself with the evocation of natural scenery either English or Oriental. He consciously sets out to explore and exploit the wild regions of his own imagination. He may use certain elements of exotic poetry, especially exotic place-names, as "symbols of centrifugal

⁷ *Georgian Poetry 1916-1917*, p. 30-35.

⁸ Opening words of Frances Cornford's poem "London Despair".

fancy"⁹, but he re-affirms again and again the utopian nature of his outlandish scenery.

Consequently, there is an utter contrast between the appearance of the real world we all know and the world of Turner's poems. This may best be illustrated by his images. Here are some typical examples. Notice how the categories of greatness and smallness are interchanged:

The trees were taller than the night. (P. 39)

Faint, foaming streams fall in grey hills
Like beards on old men's knees. (P. 55)

In this timeless dream-world events move according to laws of their own; their normal course is either speeded up or slowed down with striking effect. Thus organic growth is accelerated to the violence of an explosion: apples are

... bright bubbles bursting from the trees. (P. 45)

Trees rise in wild dreams from the earth. (P. 42)

The woods flower up and die. (P. 57)

On the other hand, living objects sometimes appear in sculptural immobility. Observe the frequent use of the word "carved".

Still as a great jewel is the air
With boughs and leaves smooth-carved in it. (P. 22)

... great oranges
Drowns in the leaf-carved air. (P. 39)

... the birds sit silently,
Jewel-eyed and carved on the dreamlike boughs. (P. 50)

The foliage of a tree fills the air with

A curved and dreamy statuary. (P. 21)

But the things painted in statuesque fixity often tend to crumble or evaporate or change into something else. Thus the "thick green leaves" of a tree are compared to

... a hill
Of strange and faint earth-branching melody. (P. 33)

And even this dove-grey sea and sky
Is so quiet a mystery,
That I feel it may suddenly fade away
With its carved mountain-imagery. (P. 51)

Although Turner makes abundant use of jewelry and precious metals in his poetry, his principal endeavour is not to create an impression of luxury and fastidiousness, but it is rather an attempt at suggesting the rich quality of his inner experience. It is evident that at this early stage of his

⁹ See G. Bullough, *The Trend of Modern Poetry*, 1941. P. 57.

development Turner was particularly anxious to convey his sense of the exuberance, strangeness, and wonderful strength of his poetical emotions. His sculptural trees and stone-like clouds, his explosive fruits and fast fading hills, they all bear evidence of the extraordinary vitality of the poet's introspective imagination. They showed, as it were, that he possessed the raw material of poetry; but only in his riper work was he able to unite his copious vitality with artistic consciousness.

Hardly less characteristic than this dynamic tendency is the poet's endeavour to capture his wildly growing fancies in an abstract pattern. Many of his early poems betray an inability to do this: they are like a loud clap of thunder followed, not by an illuminating flash, but only by the feeble spurt of a match. In some rare instances, however, he achieves a perfect balance between his lawless inner dynamism and his desire for abstract form. In the poem entitled "The Robber" he describes how the moon dissolves solid substance into its shadowy outline. Here is the second stanza of that poem:

Into that tree-top crowded dream
A white arm stretched, and soon
Those green-gold oranges were plucked,
Were sucked pale by the Moon. (P. 39)

The impulse to limit the flow of inner experience by imposing upon it an abstract pattern is one of the main features of Turner's poetry. It explains, for instance, the recurrence of such figures as: crystal, reflection, circle, net, geometrical curves, and astronomical spheres. Some typical symbols are adumbrated in Turner's earliest verse. Apart from the symbol of the moon which was mentioned above, there is the image of the foam line that separates the sea from the land,¹⁰

The low coast breaking into foam. (P. 6)
Dark chaos budding in a small bright face
Burst like the sea's foam border narrow and small. (P. 97)
The sea shall not foam upon the cliff of basalt
Longer than my blood upon thy loveliness. (P. 167)

Another symbol of abstraction is the white skeleton that remains on the ground like a geometrical drawing of the body which has died. Thus the poet describes the pure essence of the Virgin Mary:

Only the loveliness of Mary,
The conception and the bones of Mary. (P. 8)

Another frequently recurring symbol is the scroll of marble which represents a rolling wave that has been hardened and idealised in stone. Carving or drawing "stiff shapes" on the rock has a similar meaning. The numerous

¹⁰ George Meredith uses the same image with a similar meaning in the last line of *Modern Love*.

passages where music is described as being silent point to the same idea: the eternal flux being caught and made transparent like a mathematical equation.

III

Turner's desertion of the Georgian cause was certainly due to the same abstractive tendency which became stronger as he grew older in years and artistic judgment. In the eyes of Edward Marsh the poet's development must have appeared as a process of false narrowing and specialisation. Here is Marsh's bitter comment on the matter :

... before my last volume he withdrew his skirts from me in what I thought sectarian intolerance, *since when he has never written so well again.*¹¹

The gist of Turner's innovation is proclaimed in the title of his next volume of verse which he called *In Time Like Glass* (1921). The title-poem is more explicit, especially the first and last stanza :

In Time like glass the stars are set,
And seeming-fluttering butterflies
Are fixed fast in Time's glass net
With mountains and with maids' bright eyes.

.....

All these like Stars in Time are set,
They vanish but can never pass ;
The Sun that with them fades is yet
Fast-fixed as they in Time like glass. (P. 64)

Having essayed with varying success a number of symbols for the act of arresting chaotic but fascinating experience in the net of abstraction, he now thought he had found in the dimension of Time the perfect medium he had been looking for. Turner does not mean time as living experience, Bergson's *durée*; he rather means the mathematician's or astronomer's time idea that may be represented by a straight line upon which events are indicated as dots. Notice the comparison of events with *stars* that are *fixed* in time. This mathematical conception of time has many advantages for the poet. It is free from emotional associations: all objects that are caught in this medium have the same value, no distant past can lend them a romantic or sentimental glamour nor can the present give them a false exciting colour of actuality. As a result, all objects and events appear, as it were, bathed in the same neutral, transparent, and homogeneous atmosphere which Turner aptly compares with glass. Another advantage is the unlimited elasticity of mathematical time. As it suits his intention, the poet may either abolish the distance in time and space gaining in the process an immediacy of effect which would otherwise be impossible. Take, for instance, that striking poem "The Lion":

¹¹ *A Number of People*. Heinemann. 1939. P. 326. Italics by F. Marsh

Strange spirit with inky hair,
 Tail tufted still in rage,
 I saw with sudden stare
 Leap on the printed page.

The stillness of its roar
 From midnight deserts torn
 Clove silence to the core
 Like the blare of a great horn.

I saw the sudden sky ;
 Cities in crumbling sand ;
 The stars fall wheeling by ;
 The lion roaring stand ... (P. 68 f.)

Or, conversely, he may lengthen inordinately the distance between himself and the object before his eyes. In that case he is able to make curious analogies: seen from afar details cannot be distinguished and only general outlines are visible. Consequently, something like the strange conceits of metaphysical poetry is produced. Compare Turner's poem entitled "Giraffe and Tree":

Upon a dark ball spun in Time
 Stands a Giraffe beside a Tree :
 Of what immortal stuff can that
 The fading picture be ?

So, though I, standing by my love
 Whose hair, a small black flag,
 Broke on the universal air
 With proud and lovely brag :

It waved among the silent hills,
 A wind of shining ebony
 In Time's bright glass, where mirrored clear
 Stood the Giraffe beside a Tree. (P. 68)

Whatever be the aesthetic value of individual poems, on the whole Turner has made great progress since he left the Georgians and attempted in his 1921 volume a new style. Possibly, Turner was encouraged to experiment by the example of other poets. From the Imagists, for instance, he may have learnt greater economy and precision; from the Sitwells and other members of the *Wheels*-group he may have been inspired with a new freedom in the choice of subject-matter; and some modern disciples of John Donne and the metaphysicals perhaps gave him the idea of poetry as "felt thought" or "passionate thought". At any rate, all these new tendencies are visible in the poems of *In Time Like Glass*. We believe, however, that Turner formed his new style independently; his personal leaning towards abstract science (he is said to be well versed in mathematics and astronomy) and the general trend of Post-War poetry towards a kind of aestheticism would be sufficient to explain this development.

Turner's conception of time gave him, as we saw, complete freedom from the temporal and spatial world. That is the point stressed by W. B. Yeats in his Introduction to *The Oxford Book of Modern Verse* (1936). It was Turner, according to Yeats, who raised the cry: "The flux is in my own mind"; before Turner the artists were bewildered and paralysed by an increasingly mechanised nature. Turner's conquest of the mind's autonomy marks the beginning of a new age in art and literature, the age of expressionism¹². The poet achieves a most valuable "control of plastic material"¹³, and his attitude is characterised by its "power of emotional construction"¹⁴. Thus Yeats defined Turner's position:

I think of him as the first poet to read a mathematical equation, a musical score, a book of verse, with an equal understanding; he seems to ride in an observation balloon, blue heaven above, earth beneath an abstract pattern.¹⁵

It may throw some light on the nature of expressionism generally that, at least in the case of Turner, it grew as the result of a tendency towards an abstract hold on the unceasing flow of inner experience.

From *In Time Like Glass* Yeats selected the largest number of Turner's poems for *The Oxford Book*, namely five; four poems were taken from *Songs and Incantations* (1936), and one from *The Hunter* (1916) and *The Dark Fire* (1918) respectively. None of Turner's other five books of verse is represented in Yeats's anthology. This may be considered as collateral evidence that Turner's individual talent asserted itself most clearly in the two volumes published in 1921 and 1936.

The poet's next volume of verse, *Landscape of Cytherea, Record of a Journey into a Strange Country* appeared in 1923. The various love poems contained in this book tell the story of Turner's voyage from Australia to England, of his loneliness in the great city until, one day, he met the woman whom he married. We may gather that she was dark-haired, with small white hands and pale dreamful face. The poet then records the birth of a son. The very intensity of his passion, however, made him realise that love and desire are a "formless never-ending motion"¹⁶. Following his constant tendency towards abstract control of events and emotions he therefore abjured human love and devoted himself to the service of a purer ideal. Thus he takes leave of Venus:

... Farewell, farewell!
Look not for me again upon this reef.
I push my bark off into starry seas
Too still, transparent and unfathomable
For foam of thy white arms ... (P. 120 f.)

¹² See Max Wildi, "The Birth of Expressionism in the Work of D. H. Lawrence". *English Studies*, Dec. 1937. P. 241-259.

¹³ *The Oxford Book of Modern Verse 1892-1935*. P. xxviii.

¹⁴ *Ib.*

¹⁵ *Ib.*, p. xxix.

As love poetry, *Landscape of Cytherea* is singularly unsatisfactory. Not only is it difficult to feel sympathy for the poet's mood of weariness with Cytherean magic and for his striving towards a more spiritual beauty, but even his love while it lasts leaves one cold and full of doubts. The figure of the beloved woman never comes to life in Turner's poems because he is not really in love with her; he only loves the ideas and feelings which she awakens in him. One might even say that he is not only indifferent to her but that he hates her for interfering with his intense preoccupation with himself. He multiplies images in which he describes the extinction of the individual woman and her rising again as a creature of his own imagination.

For I love you, and yet I cannot find you :
You are one summer day migrations past
Lost in the multitude of summer days. (P. 104)

Love refuses to be caught in some abstract pattern; that is why Aphrodite's "rare insubstantial lightness" fills the poet first with reckless enthusiasm,

But through my feet
Ran the chill pallor of thy icy waves. (P. 120)

Passionate love always leads to despair, it is for ever aiming at some elusive consummation,

That crystal Quarry, whose eyes of sourceless light
Are bubbles of earth's melancholy love. (P. 101)

Turner's next four volumes of verse show that he had gained greater philosophical composure and a surer control of his solipsist tendency. His newly-acquired moderation is reflected in these lines from *Pursuit of Psyche* (1931):

And I know now that all is mystery, mystery everlasting ;
And I renounce ambition
Hoping to perceive many things of which I have been unaware.
No longer does the Hunter pursue the quarry fasting,
Famishing and for his hunger's satisfaction all else aside casting ;
But he that drew his quarry upon a cave-wall has had fruition
He has laid the reality of his desire bare
And the meaning of his act is beyond tuition. (P. 183 f.)

To the renunciation of metaphysical ambition during his transitional period corresponded Turner's first attempt at satire. In *The Seven Days of the Sun* (1925) he voiced his hatred of modern intellectuals in a manner that vaguely recalls similar protests by D. H. Lawrence. Turner, although he may have shared Lawrence's disgust and indignation at the disintegrating effect of intellectualism, totally lacked that writer's wit and original acerbity. Notice the clumsy facetiousness and triviality of style in these lines:

In the loves of the hippopotami
There are pathetic moments. (P. 134)
O the clever !
The clever, clever, clever !
Who are mere waste-paper baskets

Assiduous wooers of the Almighty —
 "Whom God hath joined together" —
 How is it you cannot even make a decent Image?
 Is there no lust in your brains?
 Do you live entirely below the belt —
 Nothing but stomach and sentiment !

Then why all these suburban babies,
 These incipient clients of J. Lyons and Company
 Whose physiognomies resemble those celebrated French pastries? (P.140 f.)

Turner's short satirical epic *Jack and Jill* (1934) apparently invites comparison with Eliot's *Waste Land*. As a man, Turner perhaps feels as intensely the hopelessness of our predicament as Eliot, although his aesthetic, aristocratic, and romantic outlook lacks the cohesion of Eliot's orthodox attitude. As a poet, however, he lamentably fails in his attack upon the cheapness, uniformity, and mechanisation of modern life. He is one of the few poets with modernist tendencies who learnt nothing from Eliot's great achievement in the poetical use of concrete precise observations.

Turner experimented abundantly with free verse in *The Seven Days of the Sun*. He may have done so chiefly to affirm his recent emancipation from Georgian regularity. His handling of this form excels, however, in no way that of the average vers-librist. The discursive and satirical sections are merely prose in typographic disguise, and the lyrical passages, apart from occasional good lines, suffer from over-emphasis of rhythm. Later, in his *New Poems* (1928), the free verse became more supple, its rhythm more closely suited to inner music. In conclusion it may be said that during the whole of the transitional period from 1921 to 1934 Turner's technical skill made considerable progress; its advance was, however, very uncertain and irregular.

IV

In *Songs and Incantations* (1936) Turner attained a much higher degree of poetical excellence than at any other period. Not even *In Time Like Glass*, in spite of its astonishing originality and power, comes very near it. On the other hand, the poet's intellectual and moral growth seems to have been arrested about the time when he wrote *The Seven Days of the Sun* in 1925. His satire is just as bad to-day as it was then. The "Ballad of an Idealist" is a dull, straggling, inflated piece of writing, and its heavy metre lacks the raciness of some earlier poems in the same vein.

Turner's new love poetry has gained in earnestness and concentration. The brief song "Tragic Love" is wonderfully transparent, full of pure emotion expressed with restraint and felicity. In "Venus Anadyomene" we find again Turner-esque images with their typical wavering between sculptural immobility and ceaseless transformation; but the style is flexible and less turgid than in *Landscape of Cytherea*, and the poet introduces many felicitous verbal inventions. Here are the fourth and sixth stanza:

It might be there the mermaids comb
 Bright hair to foaming scrolls ;
 In curving billow, waving plain
 The *ssh* of shadow-souls.

.....

It may be there the calm sea wreathes
 To Venus' scallop shell,
 And sound to her voice raindrop-falls
 Like a small distant bell. (P. 202)

"The Word Made Flesh", which Yeats included in *The Oxford Book of Modern Verse*, shows evidence of Turner's complete mastery of free verse. Intense emotion but crude thinking is expressed in "To an Unknown Lady"; it is hard to say why Yeats selected it for *The Oxford Book*. As another unfortunate choice by Yeats we consider the poem entitled "Hymn to Her Unknown". Turner tried in it to overcome his introspective tendency which had spoilt his earlier love poetry. Thus he describes a woman he saw in a restaurant and with whom he fell in love :

She was about twenty-five years old,
 Slim, graceful, disciplined ;
 She had none of the mannerisms of the suburbs,
 No affectations, a low clear speech, good manners,
 Hair thick and undyed. (P. 210)

In spite of a wealth of details and observations the picture is not such as one expects to find in a love poem. That the lady had none of the mannerisms of the suburbs and that the poet gloried in this discovery argues a very poor sort of love. It is the love of a man unable to surrender himself unconditionally to another being. Suburban mannerisms might on the contrary be an added charm for the real lover. As it is, Turner's incurable solipsism gives him the appearance of a snob (which he probably is not).

The other poems from *Songs and Incantations* are all of them excellent in their kind. His mature talent may perhaps be studied most usefully in the poem on "'The Tempest' of Giorgione". The first part of the poem achieves a cumulative effect of romantic glamour :

Rest on the flight, when day's burning heat
 Softened and mellowed by tempest or night,
 By Jupiter golden, somnolent lightning,
 Or the red planet, the Moon low and yellow.
 Late afternoon. The dusk landscape brightening
 On cloudline, on water, on naked-limbed woman
 Suckling her babe. The dark-haired lancer,
 A broken column, a bridge, a far palace,
 Tree-foliage, cloud-figures, glowing with silence. (P. 208)

The method consists in the evocation of art impressions. Observe how every image, even if one has never seen Giorgione's painting, awakens memories of romantic landscapes. But the various pictorial elements are not assembled to create a purely sensual effect of colour, light, and moment;

the poet uses them rather to produce an aesthetic emotion which one may call disparagingly and unfairly an art-emotion, but which nevertheless is highly poetical. To call this poetry decorative is to misunderstand its motive and inspiration. The critics were right to condemn much of Turner's early work as a laborious effort to produce "synthetic romance"¹⁷; in his mature work, however, of which "'The Tempest' of Giorgione" is an example, the romance is of powerful directness.

In the second part of that poem Turner achieves a perfect transmutation of the pictorial into the spiritual mainly through the evocation of another art, music. Mark the poet's supreme mastery of free verse:

Incantation made, we are in the charmed circle of song
 "Halloa", a "halloa", faint, farther, "halloa" again!
 It is but far distance made magical in a pane
 As of glass but window of imagination, a scene
 Of Giorgione: "Tempest" cloud-lit, not a sigh
 Not a word but melody made silent
 Tree-branching, water-arching,
 Hark! that strain!

Never wood nor forest heard!
 No horn-call
 No dew-fall
 Nor movement of water, all
 Tranquil, still — never babe at breast stirred
 Nor dark-haired lancer columnal breathe speech musical
 Nor light wane.

With what fill
 Scene so waveless — a day graveless,
 Music soundless, figures speechless, water foamless?
 Magic, spell
 Thy wonder weave thy thunder all of light resoundless
 Pour but not a drop spill!

Song in curve and colour bounded
 Water, palaces, trees, sky
 Man and infant-suckling woman —
 All the heart's cry
 Echo, echo, echo ... die
 Never sounded! (P. 208 f.)

To conclude, Turner's development, as it appears from a survey of *Selected Poems 1916-1936*, is interesting mainly for two reasons: it is part of the history of an exceptional personality, and it reflects some aspects of the larger development of English verse between the two world-wars.

Turner represents that type of expressionist artist whose inner experience is not characterised by baroque strain and violence but rather by its tendency towards aesthetic sublimation of strain. It is no exaggeration to say that some poems of *In Time Like Glass* and *Songs and Incantations* are records

¹⁷ See Sherard Vines, *Movements in Modern English Poetry and Prose*. 1927. P. 36.

of a mystical communion with quintessential unworldly beauty. In those poems Turner's steady inward gaze has sought and found the central point where time and timelessness, motion and immobility, music and silence, are one. He considers these moments not as the gift of divine grace bestowed upon the believer; he rather takes them as miracles of the aesthetic imagination. From the psychological point of view, however, aesthetic and religious mysticism are the same. Thus we find in Turner the same sense of universal harmony, of sudden illumination, reconciliation of opposites, and increase of strength, as we find in the records of religious mystical experience. There is possibly a relation between his tendency towards the sublimation of aesthetic feelings and his inclination to the study of mathematics, but it would be difficult to say in what this relation consists.

Turner rarely achieved pure expression of sublime beauty, and our interpretation of his poetry as a form of aesthetic mysticism should be taken to indicate a mere tendency rather than concrete realisation. But the recognition of this dominant trait is essential as it helps us to understand the unequal quality of his work. It explains, for instance, his weakness in his dealing with problems arising from the contact with other people. Hence his failure as a satirist and as a love poet. The natural tone of his voice is a soft murmur; it lacks the sharp accents of the satirist or the plasticity of the epic poet's voice.

Turner may be said to "belong" to a definite poetical school only in his very early work. He was a Georgian, partly because the second phase of the Georgian movement happened to be in sympathy with his own introvert nature, and partly because he had not yet become conscious of his individual talent. However, as early as 1920, that is, several years before Georgianism came to an end, he left the group and soon asserted his originality by the publication of *In Time Like Glass*. For the next ten years he vaguely followed the trend of modern poetry. His transitional verse betrays various influences: we find in it sometimes the hard precision and lack of music by which the Imagists are known, certain extravagances suggest the style of the *Wheels*-poets, there are resemblances with the metaphysicals, and finally Turner voiced many opinions which we have come to connect mainly with the work of Lawrence and Eliot. There is no evidence that he ever followed, if only at a distance, the Left-Wing poets in the early nineteen-thirties. On the whole, Turner is a remarkably independent poet whose mature work cannot be defined in terms of any school. Its dominant impulse still derives from the spirit of the later Georgians; but Turner has brought Georgianism to such a degree of aesthetic sublimation that the name can no longer be applied to his work. If one studies its development, his poetry must be considered chiefly as the expression of a very unusual artistic personality. That is what we have tried to do in the present paper.

Notes and News

'Provisional' it. In *An English Grammar* (1941) by Kruisinga and Erades it is stated in § 10.2 that we find *it* as a formal object "when a verb with an object and a predicative adjunct is completed by: a. a verb stem with *to*; b. a verbal ing; c. a clause." One example is given of each; that of *b* runs: "*You must find it rather dull living here all by yourself* (cf. *It is rather dull living here all by yourself*)."

On turning to Kruisinga's *Handbook of Present-Day English*⁵ (1932) we find this sentence quoted in § 1003 from "Sweet, *Element*. p. 80," a slip for *Primer of Spoken English*, where it is given in phonetic transcription on the page indicated. The phenomenon it illustrates is described by Kruisinga in much the same terms: "We find this *it*: (1) ...; (2) when a verb that is construed with an object and predicative adjunct is qualified by a verb stem with *to*, an *ing*, or a clause."

The fourth edition of *A Handbook* (1925), in which gerund and present participle are still allowed their separate identity, gives our quotation in § 1011, after the following rule: "When a verb is construed with an object in the form of a verbal noun (infinitive or gerund) or a clause, and a predicative adjunct, we use the provisional *it*." The quotation from Sweet has a note appended to it, omitted in the fifth edition and in the *English Grammar*, but which is of considerable importance: "It seems that the gerund is little used as an object after verbs construed with an object and a predicative adjunct." Rule, quotation and note are repeated from the third edition (1922), where the two latter occur for the first time.

It appears, then, that Kruisinga looks upon the above quotation as an example of a sentence containing what he used to call a 'provisional' object (*it*), with the 'gerund' *living* in the function of a 'real' or 'logical' object. It is rather remarkable that it seems to be the only example he has ever come across, and symptomatic of his increased self-confidence that the note indicating his misgiving on this point was omitted in the 1932 edition. Yet this note should have acted as a danger-signal, for, as it will not be difficult to show, Sweet's sentence is by Kruisinga "all amiss interpreted."

In *You must find it rather dull* we have an example of *it* as a 'formal' object referring to some vague general notion such as 'life' or 'things'; cf. *You must find it rather dull here; I hope you'll like it here. Living here all by yourself* contains, not a gerund, but a present participle — a distinction meaningless, of course, to the Kruisinga of 1932 and 1941, but very real nevertheless —; the whole functioning as an adjunct denoting cause or reason. This will be clear if we replace the first half of the sentence by words of similar meaning, e.g.: *You must be rather bored*

living here all by yourself. The sentence is of the same type as those quoted in *Handbook*⁵ § 97 a, e.g.: *You gave me quite a shock, telling me like that*.² Those who still retain a feeling for the distinction between gerund and present participle may satisfy themselves of the nature of the form in *-ing* by adding *as you do*, albeit at the cost of conciseness: *living here all by yourself as you do* (*Handbook*⁵ § 1503; 4th ed. §§ 556 and 1175: "An interesting case of the preceding use of *as* is that in clauses after a present participle with the auxiliary *to do*."

In any case, whether or no we accept the differentiation between the gerund and the present participle, it will be clear that the sentence from Sweet does not justify us in including 'verbal ing' among the forms that may 'complete' or 'qualify' a verb with an object and a predicative adjunct. And if Sweet's sentence does not, the 'rule' is without any support at all, as far as the 'ing' is concerned, for neither Kruisinga nor Poutsma (see *Grammar*, Part I, 2nd ed., Ch. XIX, 11) seems able to quote a single other instance. Provisional subjects followed by a gerund (*It was not pleasant coming near him*), yes; provisional objects, no. Why this should be so it is hard to say; one would scarcely feel anything incongruous in *They did not find it pleasant coming near him*. But until such an example actually turns up, we shall do well to heed the warning implied in Kruisinga's discarded footnote, seeing that the inclusion of the 'gerund' or 'verbal ing' in his definition of the phenomenon discussed here is based on a misinterpretation.

Z.

On the Art of Reading. Aan het slot van mijn bespreking van Kruisinga's *English Grammar* (October-nr., p. 156) schreef ik over zijn behandeling der Engelse syntaxis: "That it has created unspeakable confusion on the educational plane is a fact well known to every examiner, but one that does not affect its scientific value." In het Januari-nummer van *Taal en Leven* wordt dit aldus weergegeven: „Hij verklaart dat mijn boeken, die ernaar streven om het taalonderwijs in overeenstemming te brengen met de taalwetenschap van nu, en om de door alle bevoegden als schadelijk erkende vooroordelen van de klassicistische 16e eeuwse grammatika gegeleidelijk op te ruimen, VERWARRING veroorzaakt hebben bij de examinatoren."

Is goed lezen dan zó moeilijk?

Z.

² That the examples in *Hbk.*⁵ § 97a are printed with a comma, whereas Sweet's sentence is not, is of minor importance. Poutsma (*Grammar*, Part I, 2nd ed., p. 982, top) gives some examples printed without a comma.

Reviews

Substantival Inflexion in Early Old English, Vocalic Stems. By IVAR DAHL. (Lund Studies in English, vol. 7.) xvi + 206 pp. Lund: C. W. K. Gleerup; London: Williams & Norgate, Ltd.; Copenhagen: Levin & Munksgaard, Ejnar Munksgaard. 1938. 10 kronor.

Old English Personal Names in Bede's History. An Etymological-Phonological Investigation. By HILMER STRÖM. (Lund Studies in English, vol. 8.) xliii + 181 pp. Lund, London, Copenhagen, 1939. 10 kronor.

Studies on Middle English Local Surnames. By MATTIAS T. LÖFVENBERG. (Lund Studies in English, vol. 11.) xlv + 255 pp. Lund, London, Copenhagen, 1942. 10 kronor.

The first of these three volumes of Lund Studies in English — a new series of language monographs which has already earned recognition for itself — takes up a subject, which, though dealt with in many handbooks, has not yet had a monograph devoted to it, namely the inflexion of the noun in early Old English, and it manages to shed new light on several much-discussed problems by a detailed analysis of the whole relevant material. The first chapter, in itself a valuable contribution, is devoted to a discussion of the sources, and here the difficult questions of dating and localization are dealt with competently and exhaustively.

The second chapter — the bulk of the volume — deals with the vocalic stems (the consonant stems are reserved for future treatment). It arranges the nouns according to their stem classes, giving a full collection of material under each. The treatment of the *ja*-stems attracts special attention. The author is the first to apply the new theory of the loss of the old nom. endings of the *ja*-stems to the English material. He bases his analysis on the hypothesis that the nom.-acc. ending *a(n)* of the neuter *ja*-stems was lost later than the *az* of the masc. *ja*-stems, and that the gemination occurred after the loss of *az*, but before the loss of *a(n)*. Thus he regards for instance *hyse* and *cynn* as regular masc. and neuter nom. *ja*-stem forms and a form like *hrycg* instead of **hryge* as an original accusative. The further discussion here raises some interesting issues. We may mention the discussion of the group *hieg*, *gē*, *ieg*, *glig*, *hiw*, *niewe*, pp. 95 ff., which the author approaches from a new angle; for instance, he regards Bede's *-eu* as the regular form, whose development was due to the reduction of stress in compounds. Other notable contributions include the treatment of the loc.-instr. sing. of the *a*-stems, and the treatment of the *ō*-stems, giving fresh material in support of the view that *a* is the original nom. ending and *e* the original acc. ending. In connexion with these we have the treatment of the *ingō*- and *ungō*-stems, where the ending

a of the latter is explained through assimilation to the suffix *-ung*, as against the *e* of the nouns ending in *-ing*.

The third and last chapter consists of a summary of results, and shows the development of the case endings in early Old English. Here the author's treatment suffers somewhat from the inclusion of some apparently irrelevant material. I have shown elsewhere¹ that a number of *e*-forms in Bede, which the author treats as instances of the development of $\text{æ} > e$ in his statistical material, are probably Latin abl. endings. This affects his conclusions on the time of the reduction of $\text{æ} > e$ (p. 191 f.), and also makes it superfluous to assume that æ was retained longer before *s* than when final, or on the whole that æ was less resistive to the change to *e* than *i* was. The author's suggestion (p. 196) that æ was retained longer in Kent than elsewhere in the south is doubtless unfounded. The æ -spellings that occur in unstressed syllables in some early texts are doubtless mere bad spellings like many æ -spellings in stressed syllables in these early Kentish texts. So also his conclusions on the Kentish ending *a* in the nom.-acc. plur. of the neuter (*j*)*a*-stems and of the *ō*-stems (also the W.-Sax. ending here) are open to criticism. He seems to imply that these endings also occurred in Mercian, but this is due to his assumption that some early charters which Sweet described as Kentish are Mercian in language rather than Kentish. He gives the material from these charters under the heading "Merc.-Kt." (pp. 68, 112, 125), but the endings at least are clearly Kentish, not Mercian. For an examination more in detail of the book I may refer to my notice in *Studia neophilologica* xii, 152-5. It is doubtless a valuable and stimulating piece of work, which no student of Old English grammar can afford to neglect.

The second volume also deals with early Old English, and to some extent covers the same ground as the previous one, especially as regards the vowels of unstressed syllables, where the author is content to refer to Dahl's conclusions. The names in Bede are an invaluable source for our knowledge of early Northumbrian, and it is remarkable that they have not previously been systematically dealt with. The uncompounded names were dealt with by Redin, however, but they are re-examined here, not without result, and the author adds his treatment of the compound names, few of which, it is true, are found exclusively in Bede.

The etymological part of the volume is divided in two sections, the first dealing with compound names, the second with uncompounded names. To these are added a section on Phonology, and a useful list of all personal name forms in the various MSS. of Bede (except the Leningrad MS., to which the author has not had access), with short biographical notices of their bearers. Each of the two etymological sections is followed by an interesting "Classification of the names with regard to form", where the name-themes are registered according to function and meaning, as "personal

¹ *Old English Material in ... Bede*, p. 112.

appellations", "substantivized adjectives", "names of animals", etc., which as far as I know is a new departure in the study of names, but ought to be more generally adopted.

Many of the elements dealt with by the author offer well-known and much discussed cruces, and it is not to be wondered at that he is often not able to contribute much to the discussion, beyond the enumeration of the various theories which have been advanced. Not rarely, however, he shows too marked a disinclination for taking a definite stand, and the enumeration of different possibilities, some of them very remote ones indeed, which we meet with in the discussion of many elements, hardly belongs to sound philological method. In such cases one demands of the author as far as possible a definite opinion: the enumeration of possibles is of little use to the reader. Occasionally parallels from cognate languages may give a hint. The author's hesitation in the case of *Bosa*, for instance, is unnecessary in view of the OHG *Buoso*, which shows the vowel to be long *ō* (the OE Bede has *Boosa* once), and it is difficult to see why he includes the unnecessary alternative explanation *weald* 'forest' of the theme *uald*, which has parallels both in Old Norse and Old German. The theme *ēan* is another case in point; it is clearly from **auna-* not from **ahan-*.

The name-theme *stod* in *Ualchstod* evidently had *ō*, and the name *Cynuisse*, which is so spelt in MSS. M and N, is *Cynuisse* in the Leningrad MS., in B and in the OE Bede, so that the balance of probability is in favour of the *-uisse* form. On the vexed question of the forms *Oeric*, *Oisc* one can now also refer to Ekwall's note in *English Studies* 23, p. 87; he takes the original form to have been **Oesic*. Among the uncompound names there are several nicknames or bynames. Ström is somewhat chary of assuming this explanation, but at least *Bass*, *Biscop*, *Bosa*, *Cearl*, *Hengist*, *Putta*, *Tatae*, also the compound names *Oftfor*, *Ualchstod* are likely or sure to belong here, probably also *Tytil*, which no doubt had *ȝ*, and which we may compare to ME *tütel* 'pouting mouth' and to the OE pers. name *Mūl*, which is to be connected with OHG *mūla* 'muzzle'. The name *Eafa* is doubtless the Mercian form of *Afa*, just as *Peada* is the Mercian form of *Pada*. The Mercian forms were adopted by Bede from his source. *Acca* is probably to be connected with the theme *Alh-*; the development of *lh* > *lc* (> *cc*) has later parallels; and *Oiddi* is apparently derived from *Odda* with the hypocoristic suffix *-in*. *Uoden*, finally, is of course not a pers. name, but the name of the god. On the other hand, the pers. names *Cnobheri*, *Degsa*, *Rendil* and *Uilfar*, which are mentioned by Bede in translations of place-names, are not included by the author, and he also excludes *Cedd*, *Ceadda*, *Cædmon* and *Cædualla* (but includes *Caelin* (*Ceaulin*) which I take to be for **Cea(d)w(a)l-in*), all four here used as names of Anglo-Saxons, and consequently English names, although ultimately derived from the Celtic.

The phonological section suffers from some needless repetition, the different phenomena are generally dealt with twice over, and here too one finds the same hesitation between different possibilities which is

characteristic of the etymological section. There are, however, many valuable points and discussions in the phonological section too, for instance the chapter on "Vowels in the composition joint", p. 118 ff., and the chapter headed "Latinization" (p. 129), a problem which is, however, still in need of further investigation.

The third of the volumes mentioned above also deals with names, but turns to a different field, Middle English local surnames. The category of local surnames which the author has picked out for his study are those that consist of a noun preceded by a preposition, generally *at*, and the definite article, for instance John *atte Alre*, at the alder. This type of name is very frequent in medieval records and has given rise to numerous modern surnames like Ashe, Beach; Brooke, Hazlitt, or Townsend. The author does not treat the surnames from the modern point of view but as material for the study of the ME vocabulary. As such they are of prime value, for in this type of surname we find many words with topographical meanings which, though unrecorded in literature, were in living use as late as the 14th century, as the article which precedes them shows. The study is thus a valuable lexicographical contribution, and it is of special value to place-name study, for surnames of the type *atte*² + noun often consist of elements which have been conjectured but not proved to occur in place-names, and whose existence the local surnames thus confirm. An interesting instance of this is the surname *de la Palle* (p. 146), of the ledge, the name of a locality near Paulton in Somerset, from which Paulton itself must have taken its name. Ekwall's derivation of Paulton³ from an OE **peall* and *tūn*, a derivation very plausible in itself, is thus interestingly corroborated. Other instances are *atte High* and Heighton (p. 100) and *atte Sullyng* and Sullington in Sussex. The value of 'atte' names for place-name research has not been overlooked by other scholars, it is true, and many interesting finds have already been made (including *atte Sullyng* mentioned above), but the author is the first to take up these names for systematic treatment and to show their true importance. His book also contributes to the study of phonology, as we here get material which is minutely dated and located, and which thus helps to establish dialect areas. It also contains many interesting etymological discussions, and the author proves himself an able and experienced etymologist even in this first book of his. We may note, more or less at random, the articles on *clench*, *cokshete* (the derivation from OE **-sciete* can hardly be maintained in the face of the evidence given), *dingle*, *finnyng*, *forapple*, *forthey*, *glynd*, *laine*, *pluche*, *quelm*, *sell*, *sengel*, *shet*, *slape* (an OE **slæp*, mud), *wenden*, as being of special value. Of 373 uncompound words dealt with in the book 95 are not recorded in the NED, and many of these are also unrecorded in OE. This gives an idea of the value of the material

² Or translated into the French *de la*.

³ Concise Oxford Dictionary of Place-names.

used. Many words hitherto not known to have survived into ME are proved by local surnames to have done so. Interesting survivals are, among others, founte (OE *funta*, spring), onred, rune, sell, to mention only a few. There are also many instances of the antedating of earlier records.

Some criticisms suggest themselves. It is to some extent a weakness of the author's that he regards the surnames he deals with too exclusively as nouns. Yet many of them had become place-names, and a large number survive as place-names on the modern map. The use of the article before them is not always a safe criterion. It is a well-known fact that the article was used, especially in its French form, before many place-names, particularly uncompounded ones, throughout ME. There are some instances of names occurring with *de la* or *atte* before them in the material collected by the author, which were on record already in OE as place-names and still remain as such. We may note *de la Burgh* (p. 11), now Burrow, recorded in 1065 as *Beorge*, or *de la Penne* (p. 150), now Penselwood, which is *Peonnum* 658. Another one of the *de la Penne* forms given here (*Agnes de la Penne* 1201) can be identified with Pendomer (Somerset), which is *Penne* in Domesday Book and *Penna* 1180 Pipe Rolls; incidentally the situation of the place seems to point to *penn*, hill, here rather than to *penn*, enclosure. The forms (Osbert de) *la Leghe* 1235, *de la Legh'* 1260 (p. 118) refer to Leigh-upon-Mendip (as proved by the documents quoted), a large village in Somerset and probably *æt Leage* in a will of about 1000 (the author does not mention this). Here we have place-names, and the author should have used the methods of place-name study, which demand a full run of forms (including the earliest one) and identification with the modern form. Yet he does not even include Domesday Book among his sources, nor the series of Close and Patent Rolls and other similar collections of documents indispensable to the place-name student. It is probably true that this does not generally affect his results, but it is also clear that it may do so. An instance of this (though not a very important one) is the Middleton mentioned on p. 133. A study of the map shows that the Hugo *de la Middelton* mentioned here came from Middleton-on-the-Hill in Herefordshire (*Miceltone* Domesday book, *Miclatuna* 1123 Leominster Cart.), one of the few Middletons that is not 'middle village'; the meaning here is 'large village'.

The author sometimes gives identifications with modern forms, but very frequently they are omitted, even in cases where they would be of definite interest. It might be of value to know, to take a couple of instances from the first pages, that the forms *Lepeltone* and (*atte*) *Appelton*, p. 3, both refer to Napleton in Worcs., or that the *Nicolas de la Nesse* mentioned under Assh (p. 3) came from Ashes (Farm) in Sussex; without the modern form it is impossible to tell whether *Nesse* is from OE *æsc* or not. In several more cases the modern form assists the etymology, for instance *ate Monte* (p. 133), surviving in Mount Street, Dorking, or various places called *Regge*, p. 173, in Sussex, with modern forms like *Ridges*, *Ridgeland*, *Ridgeplace*. We may also note that the *Schirholt* given on p. 178 is

evidently the modern Sherrard's Green in Great Malvern near the boundary between Worcestershire and Herefordshire, so that the meaning is 'boundary wood' rather than 'wood belonging to the shire' or 'where the shire moot is held'. In such cases as these identifications ought certainly to have been given. It is true that the identification of personal names is very difficult, but often certain identifications can be made. Great caution is of course necessary. Surnames of the type dealt with by the author often became family names and as such they may occur in connection with places in quite different parts of the country from those where they originated, which the author has sometimes overlooked. Thus the very first name, *Aker*, that he mentions is no doubt the name of the *del Acre* (or *de Acra*) family, which is often mentioned in records in the 13th century and took its name from Castle Acre in Norfolk or from Acre in Palestine; in any case its name was not derived from a place in Sussex. There are several other instances where a similar state of things may be suspected. I suppose, for instance, that the *Aldytha de Lebur* mentioned on p. 20 under Worcs. came from Ledbury in Herefordshire, and not from any place called *le Bur* in Worcs..

The material used by the author is difficult to handle in more ways than one, not least because his sources are frequently untrustworthy. The editions of records which he uses, especially those edited by the Record Commission and many of those in local societies' publications, were not primarily intended for linguistic purposes and are not done with sufficient care for these, which is apparent in the book from the great number of *sic*'s sprinkled over the material. The author is of course aware of this, and he has no doubt left out many uncertain examples, especially names which are only recorded once or twice. Yet there are some left which are, or are likely to be scribal or editorial errors. Among these are *Dyssh* (p. 53), probably for *Ayssh* (capital *A* and *D* are very much alike)⁴; *Fare* (p. 61), an error for *Fure*, i.e. Highfure in Sussex (cf. *Fur*, p. 73); and *Reke* (p. 162), almost certainly for *Roke*, i.e. (atter) *Oke*, 'at the oak', not 'at the rick'. In other cases the material seems insufficient or too uncertain for any safe conclusion, as Banse, Berburne, Messebrugg, Samesbrugg, Torregg and Greue (the *eo* may be an inverted spelling); under *Rupel* the author might have mentioned that Bosworth-Toller suggest that the OE *ryplen* is an error for *bȳflen*, bushy. In some cases the form of the definite article points to a different origin from that given by the author. The cases of *ater* (*æt þære*) before masc. or neuter nouns given on p. xxxii can be considerably reduced. Thus *ater Derefold* (p. 51) points to OE *æt þāra dēora fald*, rather than *dēorfald*, just as *Attarebrughende* (p. 27) is *æt þære brycge enden*. *Ater denn* (p. 50) is probably from OE *denu* not *denn*, and *ater rede* (p. 162) a scribal error for *ater rode* (OE *rodu* f.).

⁴ The statement that "*dish* was used in the Worcs. dialect of 'a hollow in a field' in 1846" is a curious slip; what the author is driving at is that the word is given this sense in Webster and Worcester's English Dictionary 1846, probably referring to instances like Cullpepper's Dish, but in such cases the word is only used figuratively in its original sense.

A good deal of uncertainty is caused by the author's inclusion under a certain head-word of examples of different origins. Under *Park*, *parrok*, for instance, only three examples are certain to belong to OE *pearroc*, all the others are no doubt from French *parc*. Several other words are treated in the same way, as *bach*, *beche* (OE *bēce*, *bæce*), *heth* (OE *hæþ* *hȳþ*), *rede*, *rude*, *rode* (OE *rēod*, *rodu*) etc. It would have been better if the author had tried to distinguish the different words from each other. In many cases this would have been possible, for instance through the form of the article or other criteria. Thus *ater Beche* (p. 4) is *bēce* not *bæce*, whereas all the forms in *a* are from *bæce*; *ater Hethe* (p. 98) is from *hȳþ* not from *hæþ*, and so on. Of other points we may note that *Heghelond* is probably 'hedged in land', not 'high land' and has a parallel in *Hedgland* in *Sussex*. *Holyland* is 'church land' rather than 'holy land', it was land belonging to a church. The OE *hliðgeat* (p. 121) is likely to be merely a bad spelling. *Lovecote* is doubtless "cottage where 'lovedays' are held". A *Loveday*, *dies amoris*, was a day appointed for the amicable settlement of a dispute, and the expression is found as early as 1226 (*Baxter-Johnson*, *Medieval Latin Word-list*); the word *lufu* has the sense 'amicable settlement' already in OE in the *Laws of Æthelred*. The same explanation is probable for *Lovewyche*, *Lovethorn*. The author mentions this, though rather hesitatingly, but no other suitable meaning can be found.

To sum up, the three volumes all deal with linguistic phenomena, and each in its own field gives a substantial and valuable contribution to its subject.

Lund.

O. A:SON ARNGART.

The Works of Edmund Spenser. A Variorum Edition. Edited by E. GREENLAW, C. G. OSGOOD and F. M. PADEFORD. Vol. 6. *The Faerie Queene.* Books Six and Seven. Baltimore: The Johns Hopkins Press. 1938. Price \$ 6.00.

With this, the sixth, volume the editors have completed the most important, though perhaps not the most difficult, part of their arduous task. It brings the publication of *The Faerie Queene* to a conclusion so that, even if the work should not be continued, — which we hope and trust will not be the case, — we at least possess a set of volumes forming a whole in itself: an edition of *Spenser's* masterpiece which bids fair to remain the standard one for many years, for generations probably, to come. The present volume maintains the high level of scholarship and production that we have learned to associate with the series. It is arranged on the same lines as the preceding volumes reviewed in this periodical, in June 1934 and April 1937. In the first of these notices I said that the plan adopted by the editors of printing the text of the poem uninterruptedly, relegating the notes to the end of each volume seemed to me preferable to the arrangement in *Furness'*

Shakespeare. My experience in using the volumes for various purposes has not made me change my opinion. At times, it is true, I thought it vexatious that, when meeting with a difficulty in the text, I had to turn so many pages to see whether there would be an explanatory note in the Commentary. But then every method has its demerits. And the advantages secured by the separate printing of the notes outweigh the drawbacks. For one thing the Commentary is so extensive that in the form of foot-notes it would have crowded out stanzas and, what is worse, parts of stanzas, from many and many a page. And it consists for the greater part of little essays giving opinions, judgements, etc., rather than of explanatory notes, so that most of it can very well be read after, or before, the reading of a canto or a book. Besides it is such a pleasure to have the text of the poem, clear and pure on these fine quarto-pages in this beautiful lettering, unburdened and uninterrupted by any prosaic intrusion. And yet for a variorum edition of Shakespeare the case seems somehow different: I should not wish Furness changed. Merely a matter of habit, perhaps. Or is it because the doubts and difficulties in Shakespeare are such much more frequent and formidable? Or, also, because one does not so greatly resent the breaking up of the text of a play — varied and multiform in itself — as the interruption of the smooth equal flow of the stanzas in a poem as *The Faerie Queene*? However this may be I think the editors of this latter work are fully justified in their choice of a method different from that of the Variorum Shakespeare, described so inimitably by Logan Pearsall Smith: "I find of the utmost fascination these ponderous volumes, where a few lines of the text hardly raise their heads above the mad seas of comment at their base, and where sometimes a single phrase is followed by twenty or thirty pages in which critics fly at each other's throats. Dr. Furness accumulates these records of wild absurdity; and then raising his head like Neptune, with his own calm wisdom, rebukes these surges." The editors of the *F. Q.* evidently did not consider themselves called upon to imitate the example of Dr. Furness as regards "surges", they have not rebuked any. There was practically no need for them to do so either: the ocean of Spenser-criticism is far less wild and "mad". This is not to say, however, that they have not made any contributions of their own to the notes. On the contrary, there are a good many editorial comments, several of them very interesting and valuable, as for instance those pointing out recurrent ideas and phrases, "echoes" in the work of Spenser himself and occasionally of other poets.

The "Commentary" — for which in this sixth volume Mr. Heffner is responsible — is followed by the usual "Appendices" dealing with Dating, Sources, Allegory, Philosophical Significance, etc., and as a special feature of this volume an interesting and very useful essay on The Punctuation of the *F. Q.*

Shakespeares Name und Herkunft. Von JOHANNES HOOPS. (Sitzungsberichte der Heidelberger Akademie der Wissenschaften, Philosophisch-historische Klasse. Jahrgang 1940/1.) 56 pp. Heidelberg: Carl Winter's Universitätsbuchhandlung. 1941. RM. 2,80.

The book¹ is of a type we are more used to associate with American than with German scholarship. It gives a systematic critical survey of what has been written on Shakespeare's name. It offers little that is new in the way of material and theories, its chief aim being to make a judicious selection from the results and suggestions of earlier workers. But a critical survey of this kind is very welcome. So much has been written on the subject that it is easy to overlook valuable contributions, and the fact that a good deal has emanated from people without philological training renders a critical summary by a ripe scholar doubly useful. The title is slightly misleading. The three pages devoted to Shakespeares 'Herkunft' are negative in character, the sum total being that there is no reason to assume a Norman origin for Shakespeare's family.

Hoops's careful study deals with all the aspects of the subject, as the earliest examples of the name and its bearers, its spelling, pronunciation, meaning, origin. Fullest are the sections on the origin of the name, discussing the suggestion that *Shakespeare* may be an Old English personal name in disguise (Henry Bradley's derivation from OE *Seaxbeorht*, a youthful sin), an adaptation of Norman *Sakeespee*, a translation of Norman *Levelaunce* etc. The type of compound of which *Shakespeare* is an example receives full treatment.

Hoops's general conclusion is that *Shakespeare*, whether of native origin or a translation of a French name, is a nickname, originally a common noun (Gattungsname). He is inclined to accept Bardsley's suggestion that *Shakespeare* was a nickname for a blustering soldier or for an overactive sergeant of the law. The name, in his opinion, had no heroic associations; it was more likely a vulgar slang expression for a person of the status indicated. Here I remark that it does not make much difference if we assume a special French name as model or not, since the type of compound is clearly due to French influence. And I do not find sufficient proof for the statement that *Shakespeare* (or French *Taillefer*) was used as a common noun in a sense such as "swash-buckler".

A few notes on some special points may find a place here.

It will not be easy to find fresh material illustrating the early occurrence of the name *Shakespeare*, since printed sources have been diligently ransacked by hosts of painstaking students. Only unpublished or recently published sources may yield new finds. Hoops has almost totally relied on Ewen's *History of Surnames* for the history of the name *Shakespeare*.

¹ The study was published in an abbreviated form in *Studies for William A. Read* (1940), pp. 67-87, under the title *Shakespeare's Name and Origin*.

No doubt Ewen's book is the best guide to follow, as its compiler has in many cases consulted manuscripts and tried to make sure of the exact readings, but after all he is an amateur philologist. Also his book was published as early as 1931, and fresh sources have become available since then. Thus a good deal of valuable material for the name *Sakeespee* is to be found in the Chartulary of Park Healaugh, published by the Yorkshire Archæological Society in 1936. Here we learn that the *Sakeespee* family can be traced at Wighill as early as c. 1170. Ewen used the manuscript of the Chartulary (Brit. Mus. Cotton Vesp. A IV), but there is more to be got from the text than Ewen leads us to believe.

I cannot feel convinced that the remarkably early instance of the name *Shakespeare* adduced p. 8 (*W. Sakespere* 1248) is above suspicion. No other safe example of the name has been found before 1300. *Sakespere* may be due to a misreading of *Sakespé*, a common early spelling of Norman *Sakeespee*, the accent having been mistaken for an abbreviation-mark for *er* (*-sp'e* = *-spere*). Such a mistake might have been made by the scribe of the roll.

We miss in Ewen's book an energetic attempt at identifying the early bearers of the name *Shakespeare*, and Hoops does nothing to supply the want. It is clearly of no small importance to know whether two or more instances of the same name (e.g. *Simon Shakespere* or *John Shakespere*) represent one person or two or more. Ewen adduces numerous instances of the name from Staffordshire, one *W. Shakespere*, two *Simon Shakesperes* and so on. Did these belong to the same family? If they did, all the entries together really represent one instance only of the name. We can see already from Hoops's material that many of the bearers of the name were resident in the same district (the neighbourhood of Newcastle under Lyme). But we can go a step or two farther. *Simon Shakespeare* "trespasser" (whatever that means) 1325 was doubtless the same person as *Simon Shakespere* in Penkhull 1327. The "trespasser" was doubtless from Penkhull too. He was sued in a plea of trespass by the Prior of Trentham together with various other persons, e.g. *Nicholas del Bothes*, *Robert de Whitemor*, *William de Harleye*. *Trentham* is close to *Penkhull*. *Nic. del Bothes* doubtless lived at *Boothen* in *Penkhull*. *William de Whitemor* was evidently from *Whitmore*, a little southwest of *Penkhull*, and *William de Harleye* from *Harley* close to *Whitmore*. *William Shakespere* 1318 was from the same neighbourhood, being surety for (the above-mentioned) *Robert de Whitmore*, who was sued by the Prior of *Trentham*. All this can be seen by consulting the *Coram Rege* Rolls printed in the Publications of the Salt Society X. The whole problem needs reconsideration.

A similar remark can be made on the French name *Sakeespee*, dealt with p. 30 ff. Ewen and Hoops mention *Stephen* son of *Richard Sakespe* and *Hugh* son of *Richard Sakespe* 1202, and *Richard Sakespee* in an about contemporary text, without indicating whether one or more *Richards* are meant. *Stephen* and *Hugh* were evidently sons of the same *Richard*, since

both are mentioned under Yarborough wapentake. Richard de Sakespee in the other text was a witness at North Kelsey, which is in Yarborough wapentake, and thus doubtless identical with the Richard of 1202. The date of the document is late Henry II (i.e. c. 1180-89), as we are told by Professor Stenton in *Danelaw Charters*, where the charter is printed in full.

Incidentally I remark that *Freynden* (Kent) is more correctly *Frienden*. *Saxby* is surely 'Saxi's manor', not 'village of the Saxons'. Most names in *-by* in Lincolnshire have a personal name as first element.

In the section on pronunciation (p. 17 ff.) Hoops suggests that the early variation in spelling between *Shakspere* and *Shakespere* reflects two spoken forms, a colloquial pronunciation with a short vowel, and a more solemn one with a long vowel in the first syllable, and that Shakespeare himself used both in different styles of speech. I doubt if this is correct. A spelling *Shakespeare* need not prove a long vowel in the first syllable. I am somewhat surprised that Hoops has not consulted early orthoepists and pronouncing dictionaries for information on the early pronunciation of the name. I have not found the name mentioned by seventeenth-century authorities available to me, but Elphinston 1765 ff. says that the *a* of the first syllable was short /æ/, and Scott (1786) gives the same rule. On the other hand Nares in his *Glossary* 1822 (at least in the Stralsund reprint of 1825) says the *a* was long "and seems always to have been pronounced long". The discrepancy may well be one between an earlier and a later usage. Elphinston was born in 1721, Nares not until 1753. Quite possibly the ordinary pronunciation of the name *Shakespeare* in early Modern English was with "a short" /æ/. A quantitative variation of the type *shake* /ei/ : *Shakespeare* /æ/ was far commoner in early Modern English than it is now. See my *Hist. ne. Laut- und Formenlehre*, § 21.

Hoops's book is a very useful and welcome summary of the results of research in a certain field, and it contains interesting and valuable suggestions and observations. The problems dealt with are not of paramount importance, but they will appeal to a wide public.

Lund.

EILERT EKWALL.

Puritan Masters and Servants. Ein Kapittel puritanischer Ethik. Von HELMUT SINGER. 103 pp. Engelsdorf-Leipzig 1940.

In his important book on the Puritan family Professor Levin L. Schücking has devoted six pages only to the relation between masters and servants. The brevity of his treatment was dictated by the general proportions of his work, and was by no means meant to indicate that this chapter of Puritan ethics was comparatively unimportant. The present dissertation by one of Professor Schücking's students is a full and able development of the theme merely outlined in *Die Familie im Puritanismus*.

Singer's study of the conduct books of the 17th century again bears out the well-known fact that authors belonging to different denominations and quite unable to agree on points of doctrine and church government met on common ground when they discussed the ethics of family life. That is the reason why the conduct books are invaluable sources for the historian of English life and culture instead of rarely used material for the students of various sects. But there is another feature greatly to the advantage of this dissertation: Singer's survey of the theories in the 17th century conduct books is supported by a thorough investigation of their origins. The influence of Wyclif and his Lollards, of the great continental reformers, of mediaeval and patristic thinkers, of the biblical texts themselves is followed up, and besides, numerous Puritan convictions are shown to be survivals of Stoic principles. In his search for pre-Christian sources Singer is led back as far as Xenophon's *Oeconomicus*, a book which was seven times translated into English in the course of the 16th century. As a result there hardly remains a single ethical idea that could be called originally Puritan.

Singer might be accused of having dissolved his subject through historical analysis if it were not for his finding specially Puritan elements in the unheard-of passion of the 17th century teachers for converting their principles into working rules of life and in the methods by which they tried to achieve this. Since they desired to organize even the minutiae of daily life according to their religious views they conceived an idea of the family as a religious, ethical and economic unit which was new in its totality, if not in its details. Singer describes what the Puritans expected of the master of a family: readiness to shoulder responsibilities and to wield authority, and, above all, the exemplary life, possible only for a man who possesses "sobriety of soul". Attention is drawn to the fact that the inner condition meant by this expression represents a national ideal of the English which is older and younger than the period of Puritan predominance. The duties of the master towards his servants are enumerated, whose interests he is obliged to consider, remembering that it is not enough to make them efficient workers; he is responsible also for their general human development and for the religious state of their souls. On the other hand the position of the Puritan servants is explained. Their outer man has to accept their human master's authority completely and unconditionally. Their self-respect is safeguarded, however, because, as religious beings, they are free, responsible to God alone. They are clearly taught that it is their duty to place the will of God higher than the will of the masters of this world, but exhorted at the same time to resist an order only if its sinfulness is certain beyond doubt and dispute. The introduction of "work" into the sphere of what is religiously relevant, as attempted for instance in Matthew Griffith's sentence: "Though all labourers be not chosen, yet none are chosen but labourers" (1633), is another prop to the self-respect of a servant who does his work well.

In closing our report on this competent and well balanced study we may

add that Singer neglects no opportunity to look forward in time as well, to the post-Puritan period, and to indicate the secularized form in which the ideas and the method of living of the Puritans appear in the 18th century.

Basel.

RUDOLF STAMM.

Der umstrittene Ruhm Alexander Popes. Von RUDOLF STAMM.
(Schweizer Anglistische Arbeiten, Swiss Studies in English, 12.
Band.) 116 pp. Bern: A. Francke. [1941.] Price Swiss
Francs 6,50.

This is an important volume both as a history of the fortune of a much discussed English poet, and as a sign of a changing taste. The greatest poet of his age, Pope was dethroned by the romantics, who saw in him almost the opposite of what a poet should be. For over a century it has been impossible to do him justice. Our reawakened taste for Pope means much more than the revaluation of a single poet; it means that we have discarded the romantic standards of criticism (or the romantic prejudices, as one may well term them): it is a parallel phenomenon to the revulsion from the impressionist viewpoint in judging of painting; Dr. Stamm's book may be read alongside with Käte Gläser's study of the Berlin Biedermeier painters (*Das Bildnis im Berliner Biedermeier*), also published this year, and, wide apart as their subjects are, one would easily detect in the two volumes the same forces at work: such books will be looked upon in future as significant dates for the end of the romantic era, which, in its various phases, may be said to have lasted until recently.

As always happens when taste changes, the most typical romantic estimates of Pope appear to us nowadays positively funny. The inadequacy of the romantic view is not so much exposed by the great writers, whose remarks, though partial, are never irrelevant, as by the rank and file, people who repeat current formulae and bring about the *reductio ad absurdum* of the whole system. 1856 is a rather late date for a romantic critic, and the name of George Gilfillan, vicar of Dundee, is dim in the annals of literary criticism, but his estimate, both for ideas and style, is illustrative of what kind of opposition the poetry of Pope had to face throughout the romantic period:

In active imagination, that eyesight of the soul, which sees in the rose a richer red ... that beholds the Ideal always shining through and above the real ... Pope was not only inferior to Chaucer, Shakespeare, Spenser and Milton, but to Young, Thomson, Collins, Burns, Wordsworth, Keats, Shelley, Byron, Coleridge, and many other poets. His native faculty, indeed, seems rather fine than powerful — rather timid than daring, and resembles rather the petal of a rose peeping out into the summer air, which seems scarce warm enough for its shrinking loveliness, than the feather of the wing of a great eagle, dipping into the night tempest, which raves around the inaccessible rock of his birthplace.

The last simile illustrates the romantic idea of a poet, conceived as a super-human being more akin to natural phenomena than to the human race: an

idea which, translated into the Victorian emblems of the petal of the rose and the wing of the eagle, appeals to our sense of humour. Another passage from the same critic deserves to be quoted :

Now, Pope, we fear, wanted almost entirely this true second sight. Take, for instance, the 'lock' in the famous 'Rape' ! What fancy, humour, wit, eloquence, he brings to play around it ! But he never touches it, even *en passant*, with a ray of poetry. You never could dream of intertwining it with 'the tangles of Neaera's hair', far less with the 'golden tresses' and 'wanton ringlets' of our primeval parent in the garden of Eden. Shakespeare, on the other hand, would have made it a dropping from the shorn sun, a mad moonbeam gone astray, or a tress fallen from the hair of the star Venus, as she gazed too intently at her own image in the calm evening sea.

Such passages are indeed a stultification of the romantic point of view, and would strongly support the definition a modern French critic gave of the last century as "le stupide dix-neuvième siècle".

Gilfillan's caricature helps us to see through the strictures to which the romantics submitted Pope. Wordsworth showed respect for his predecessor, against whose school he reacted; great artists always appreciate the technical achievements of their equals, even if their artistic aim is the opposite. Still, when he defines Pope as "a man most highly gifted; but unluckily he took the plain when the heights were within reach", we feel dangerously near to Dr. Gilfillan's "petal of the rose" and "wing of the eagle". Hazlitt's criticism is to the same effect. Pope "had none of the enthusiasm of poetry; he was in poetry what the sceptic is in religion". This notion of the poet as an enthusiast, though not invented by the romantics (it is, in fact, as old as Horace), received universal acceptance through them; the Abbé Bremond, in our day, has embroidered on it by making art and religion almost equivalent, and identifying the poet with the mystic. Pope's inspiration was disparaged as artificial, less worthy, therefore, than the "natural" inspiration of real poets; thus, a scale of values was established which reminds us of the mediaeval one (according to which art was an imitation of Nature, which in its turn was but a shadow of the Divine: an *ars adulterina* or *mechanica*; God was the only poet, men wrote mere *poetria*): Nature for the romantics was God himself. The romantics saw in Pope's verse a toy; they likened it to a rocking-horse (Keats), to a sheep-bell (Gilfillan), to the cuckoo-song (Leigh Hunt), to the see-saw. Their ear was incapable of appreciating its infinite shades, accustomed as it had become to a prosody which, by trying to mould itself on the wave of emotion, could not often escape being slipshod. Even Byron, who can hardly be termed a romantic, his best work being nearer in spirit to the gay, sceptical eighteenth century (*Don Juan*), and was therefore qualified to appreciate Pope, must have enjoyed the subtlety of his rhythm only to a very limited extent. He saw in him "the great moral poet of all times, of all climes, of all feelings and of all stages of existence": an appreciation which has chiefly the contents in view. Byron's comparison of Pope to a Greek temple as contrasted to a Gothic cathedral seems indeed to hint at an identification with the great Palladian architecture which flourished in England in the eighteenth century; but this is little more than a rhetorical simile. One

cannot help feeling that Pope was for Byron chiefly a polemical weapon against his opponents; his real appreciation of Pope was not much more right than his abuse of the romantic fashion: "It is the fashion of the day to lay great stress upon what they call 'imagination' and 'invention', the two commonest of qualities: an Irish peasant with a little whisky in his head will imagine and invent more than would furnish forth a modern poem."

The only poems of Pope which found favour in the eyes of the romantics were, naturally enough, those in which there is a foretaste of romantic sensibility, the *Verses to the Memory of an Unfortunate Lady*, and *Eloisa to Abelard*. Among many dull and repetitive estimates of Victorian criticism, Matthew Arnold's curious compromise deserves particular notice: as an admirer of classical perfection, Arnold could not be expected to depreciate Pope's style; on the other hand, with all his classical veneer, he was a typical mid-Victorian romantic, who found in the elegiac mood the natural expression for his yearning after an irretrievable age of gold. There was no *Sehnsucht* in Pope's works; they seemed therefore to lack the chief requisite of poetry; but their flawless form had somehow to be acknowledged; therefore Arnold proclaimed Pope (together with Dryden) a classic of English — *prose!* Very few critics seem free from the romantic fallacy during the nineteenth century; Courthope and W. M. Rossetti were almost unique in trying to see Pope in the light of his own age. "The fact is" — wrote Rossetti — "that, in a very artificial age (and such was the age of Pope), an artificial poet is the truest poet attainable: his very artificiality of matter and style is his authentication as poet". Ruskin, contrary to what one would expect, surprises us by his enthusiastic eulogy of Pope as an artist; he names him in one breath with Virgil, and proclaims him "the most perfect representative we have, since Chaucer, of the true English mind", he thinks the *Dunciad* "the most absolutely chiselled and monumental work 'exacted' in our country." But Courthope, Rossetti, Ruskin, and one or two more, were exceptions; a general reaction against the romantic point of view began with the broadening of the horizon of English literature through foreign influence (mainly French) at the end of the century. Edmund Gosse wrote in 1889: "If we persist in applying to classical and rhetorical poetry the tests framed to measure romantic and naturalistic poetry, the result will simply be to exclude ourselves from all possibility of just appreciation of the former." Gosse, however, like Courthope, missed in Pope the limitless range of romantic poetry; a positive taste for Pope can be said to have arisen only after the first European war, partly as a reaction against the loose, formless pre-war versification. Pope's artificiality, which found only an occasional admirer (Austin Dobson) at the end of the century, has been vindicated by modern English poets, chiefly by Edith Sitwell, whose sympathetic biography (1930) definitely marks a new phase in the history of the poet's fortune.

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On the Chronology of French Loan-Words in English

As every student of English knows, the first methodical attempt at a statistical chronology of French loan-words in English was made by Prof. O. Jespersen (in *Growth and Structure of the English Language*) on the evidence of the earliest quotations recorded by the *Oxford English Dictionary*.

The method followed by Prof. Jespersen was to take "the first hundred French words in the *O.E.D.* for each of the first nine letters and the first fifty for *J* and *L*". The thousand words thus obtained were sorted into half-centuries. Prof. Jespersen "excluded derivative words that have certainly or probably arisen in English (e.g. *daintily*, *damageable*)" as well as "those perfectly unimportant words for which the *O.E.D.* gives less than five quotations".

At the time when Prof. Jespersen made his calculations only the first half of the *O.E.D.* was available. Some years ago it occurred to Prof. Koszul that it would be worth while to complete these statistics by working them up for the remainder of the Dictionary. The result of this investigation (to be found in the *Bulletin de la Faculté des Lettres de Strasbourg*, vol. 15, 79-82) has been embodied in the latest edition of *Growth and Structure of the English Language*, p. 87. Prof. Koszul had started in the hope that "l'élargissement de l'expérience montrerait les choses sous un aspect moins sensationnel, moins dramatique; que la courbe à laquelle nous aboutirions aurait un mouvement moins heurté"; but it is significant that, on the whole, his figures tally very well with those of Prof. Jespersen: as Prof. Koszul followed exactly the same method, this was to be expected.

Another experiment was made in 1935 by Prof. A. C. Baugh (*Modern Language Notes*, vol. 50, 90-93, cf. also his *History of the English Language*, p. 219). The method followed in compiling the statistics differs from that of Prof. Jespersen. Prof. Baugh's calculation is also based on 1000 French words taken throughout the *O.E.D.* on pages numbered -20, -40, -50, -60, -80, -00. This is how Prof. Baugh explains his method of investigation: "After eliminating nonce-words and a small number (designated as unassimilated in the *O.E.D.*) which clearly have never been a part of the English Language in any real sense, the total number of entries was 1031, of which I arbitrarily kept the first 1000. Purely English derivations occurring on the same page with the base words were ignored. However, where the base word was on a preceding page, I have counted the base word as the representative of the derivatives. Thus I allow *air* (1230) to represent *airily* (1797), *airiness* (1674), *airing* (1610), *airish* (1384), and *airless* (1601) since these derivatives were clearly not instances of words "borrowed" at the dates when they first occurred yet could not be ignored.

They imply the existence of the word *air* and it seemed right to record the base word *air* (although on a previous page) and credit it to the half-century in which it first appears". Moreover Baugh did not follow Jespersen in discarding all words not illustrated by at least five quotations, a procedure which, as Baugh justly remarks, "works to the disadvantage of late borrowings, since the *O.E.D.* seldom gives as many as five quotations from the same century, unless to illustrate various senses". And indeed Baugh's figures for the eighteenth and nineteenth centuries are noticeably higher than Jespersen's, while in his tables "the preeminence of the half-century 1350-1400 is even more strikingly revealed"; but the most significant difference appears in the figures for 1151-1200, Baugh's table indicating "a much slower rate of increase".

However illuminating they may be, these sample statistics, as their authors are well aware, are open to criticism and the only valid procedure would be to reckon *all* the French loan-words in the *O.E.D.* and to work up complete tables. Though in no way so formidable as might appear at first sight, the task is certainly no slight one. I hope to induce some of my students to undertake it for me; but in the meanwhile, I have thought it worth while to offer the results of a partial calculation which I have made, as a preliminary test, on the whole of the letter *A* in the *O.E.D.* and I should be very glad to receive observations on the method followed before launching my pupils on the complete dictionary.

The first letter of the alphabet has been selected for this experiment because the number of words of Romance origin beginning with *A* is uncommonly large. As a matter of fact, the *O.E.D.* has yielded no less than 1804 French loan-words, an amount which is sufficient to work upon.

The words selected are those which are given by the *O.E.D.* as "adopted from" the French. Of course everyone knows how difficult it is sometimes to determine whether an English word of Latin origin has come into English immediately from Latin or through the medium of French. Nothing would be easier than to question the etymological data given by the *O.E.D.* (the etymologies are generally based on Littré, which has been superseded by the *Dictionnaire Général* and by Bloch-von Wartburg). But I considered that for my purpose this would be fruitless. Therefore I have adopted the principle of adhering to the etymologies of the *O.E.D.* But I have practised this policy with liberalism and whenever the *O.E.D.* gives French as a probable alternative to Latin origin, I have included the word. Thus *abolition* is given as "a. Fr. *abolition* or? ad. L. *abolitiōn-em*"; again, *administration* is given as "ad L. *administrātiōn-em*... The Fr. *administration* (13th c. in Littré) may be the immed. source)". I have included these words. Only in a very few cases have I ventured to differ. For instance the word *accessit* used with reference to French examinations is evidently a French loan-word in spite of the fact that it *is* a Latin word. But to depart from the *O.E.D.* in many cases would have implied a complete revision of the very notion of loan-words. As I have explained elsewhere

(*Langues Modernes*, vol. 21, 519-35) a French loan-word is a word which whatever may be its etymology or ultimate origin has been immediately borrowed from the French. To take an example, since it was the French chemist Berthelot who gave to the world *acetylene*, the word should be labelled as a French loan-word if it has been borrowed directly from the French. But I have thought it wiser not to press the matter too far and in most cases I have followed the authority of the *O.E.D.* even when my opinion differed. This means a procedure somewhat divergent from Prof. Jespersen's. To take his own examples, I should accept *damageable* (which he rejected) because it is labelled by the *O.E.D.* "adopted from French". On the other hand I should leave out *daintily* because there is no proof that it was not formed independently in English on *dainty* + *ly*. This policy led me to include *abandon* v. and *abandon* sb¹. but not to count *abandonable*, *abandoned*, *abandonedly*, *abandoner*, *abandoning*, *abandonly* as French loan-words. It will be seen that on the whole I have avoided the eclecticism which seemed to me the defect of Prof. Jespersen's method.

Aiming at completeness I have rejected neither obsolete or rare words nor nonce-words, but I have counted them separately. It seems to me that if we are to measure the real extent of French influence, even nonce-words are interesting: they are unsuccessful attempts, but none the less they bear witness to that influence. On the other hand, I have followed my predecessors in leaving out of count words marked by the *O.E.D.* as "unassimilated", although such labelling is not always clear¹. In particular, the reader of the Supplement volume of the great dictionary will notice that it contains words which are not marked as "unassimilated" (such as *agent-provocateur*, *à la carte*, *aperitif*, *arriviste*, *au courant*, etc.) and which would have been thus labelled if they had been included in the earlier volumes. The lexicographers have probably judged that such loanwords are too recent to be definitely classified.

Moreover it seemed to me interesting to try and discriminate between current and obsolete words from the point of view of present-day English and to calculate the number of loan-words which from century to century have accumulated in English as permanent acquisitions (Fig. 2).

For easier comparison between the results arrived at by Jespersen-Koszul, Baugh and myself, I have reduced the first and last figures to the value per thousand (in round figures and with very approximate reckoning for the period 1000-1150). This will be found in columns 7 and 8 and is worked out graphically in Fig. 1.

The comparison between the three graphs is all the more interesting as it will be remembered that the methods followed are different and that whereas Jespersen's and Baugh's figures are based on samples picked out throughout the dictionary, mine are based on the complete material contained in the letter A.

¹ Is *aide de camp* to be considered as really "unassimilated"?

I. It will be seen that in spite of this diversity of method there are five periods of close concordance between the results: 1151-1200, 1351-1400, 1401-1450, 1551-1600, 1651-1800, although the lines cross each other constantly.

II. The movement upwards from the second half of the 12th century to the second half of the 14th was of course to be expected; but my statistics show a more regular increase. The decrease which followed 1400 is also similar in the three graphs, and this is in accordance with what we know of the social and literary history of the 15th century.

III. From the second half of the 15th century onward to the second half of the 17th century the graphs are widely divergent, but mine is characteristically less irregular than Baugh's: where Jespersen's figures point to a decrease for 1451-1500 and Jespersen's and Baugh's for 1601-1650, mine show on the contrary an increase.

IV. For the 19th century my figures point to a level borrowing instead of the tendency to decrease shown by the figures of Jespersen and Baugh.

The new experiment which I have attempted seems to indicate that Jespersen's as well as Baugh's calculations may be improved by means of fuller statistics, though nothing sensational should be expected from such corrections. What I have done on the first half-volume of the *O.E.D.* has only a provisional character but, as Prof. Koszul surmised, complete statistics might reveal a certain smoothness in the process of borrowing through the centuries.

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Ecole Pratique des Hautes Etudes.

FERNAND MOSSÉ.

TABLE A

	Assimilated words										Unassimilated words					Grand Total
	current			obsolete			nonce-words			Total	current			Nonce-words	Total	
	certain	probable	Total	certain	probable	Total	certain	probable	Total		certain	probable	Total			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1001—1050	—	—	—	—	—	—	—	—	—	0	—	—	—	—	—	0
1051—1100	2	—	2	—	—	—	—	—	—	2	—	—	—	—	—	2
1101—1150	1	—	1	—	—	—	—	—	—	1	—	—	—	—	—	1
1151—1200	3	—	3	2	—	2	—	—	—	5	—	—	—	—	—	5
1201—1250	41	—	41	16	—	16	—	1	1	58	—	—	—	—	—	58
1251—1300	61	1	62	35	1	36	7	—	7	105	—	—	—	—	—	105
1301—1350	86	4	90	66	2	68	10	1	11	169	—	—	—	—	—	169
1351—1400	174	10	184	88	—	88	18	1	19	291	—	—	—	—	—	291
1401—1450	51	3	54	31	1	32	18	—	18	104	—	—	—	—	—	104
1451—1500	89	3	92	45	1	46	26	2	28	166	3	—	3	—	3	169
1501—1550	89	16	105	30	1	31	19	—	19	155	1	—	1	1	2	157
1551—1600	87	15	102	33	3	36	18	2	20	158	5	—	5	—	5	163
1601—1650	106	17	123	29	4	33	21	3	24	180	6	1	7	—	7	187
1651—1700	46	3	49	14	1	15	14	—	14	78	5	—	5	1	6	84
1701—1750	27	4	31	5	1	6	6	—	6	43	13	—	13	2	15	58
1751—1800	41	3	44	7	—	7	1	—	1	52	9	—	9	4	13	65
1801—1850	63	2	65	2	—	2	1	—	1	68	23	1	24	2	26	94
1851—1900	65	2	67	—	—	—	1	—	1	68	14	—	14	1	15	83
1901—	7	—	7	—	—	—	—	—	—	7	—	—	—	—	—	—
undated	2	1	3	1	—	1	—	—	—	4	1	—	1	—	1	1
Totals	1041	84	1125	403	15	418	160	10	170	1714	80	2	82	11	93	1807

Statistics of French loan-words beginning with the letter A, supplied by the *O. E. D.* and its *Supplement*.

Overleaf:

TABLE B

Comparative table of the statistics of the chronological frequency of French loan-words. Column 6 reproduces column 11 of table A. Figure 1 gives a graphic interpretation of columns 4, 5 and 7 of table B.

TABLE C

Number of French loan-words beginning with the letter A, occurring for the first time in some important works or authors.

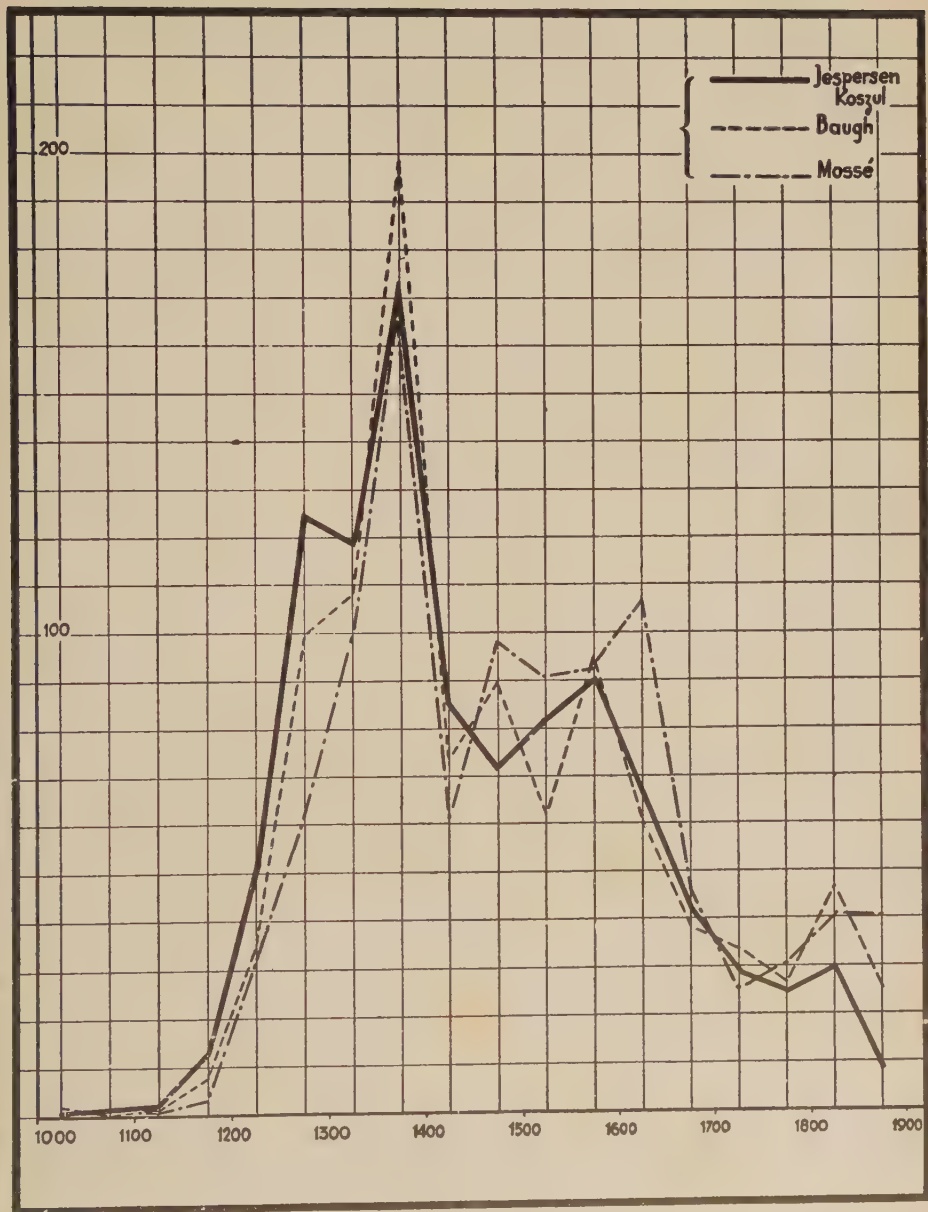
TABLE B

	Jespersen A—L	Koszul M—Z	Total 1 and 2	0/00	Baugh A—Z	Mossé	0/00
	1	2	3	4	5	6	7
1001—1050	2	—	2	1	2	—	0
1051—1100	2	1	3	1	—	2	1
1101—1150	1	2	3	2	2	1	1
1151—1200	15	11	26	13	7	5	3
1201—1250	64	39	103	51	35	58	34
1251—1300	127	122	249	125	99	105	62
1301—1350	120	118	238	119	108	169	99
1351—1400	180	164	344	173	198	291	170
1401—1450	70	69	169	85	74	104	61
1451—1500	76	68	144	72	90	166	98
1501—1550	84	80	164	82	62	155	91
1551—1600	91	89	180	90	95	158	93
1601—1650	69	63	132	66	61	180	106
1651—1700	34	48	82	41	37	78	46
1701—1750	24	32	56	28	33	43	25
1751—1800	16	33	49	24	26	52	30
1801—1850	23	35	58	29	46	68	40
1851—1900	2	14	16	8	25	68	40
	1000	988	1988	1000	1000	1703	1000

TABLE C

	current	obsolete	Total		current	obsolete	Total
Anglo-Saxon Chronicles	3	—	3	Langland	12	3	15
Lambeth Homilies	2	1	3	Gower	7	10	17
Ancren Riwe	20	8	28	Maundeville	12	2	14
Kentish Sermon	3	2	5	Lydgate	15	6	21
Layamon	9	2	11	Caxton	40	44	84
Robert of Gloucester	26	17	43	Thomas More	5	—	5
Robert of Brunne	33	15	48	Palsgrave	3	3	6
English Alliterative Poems	13	6	19	Spenser	4	4	8
Gawain and the Green Knight	2	6	8	Shakespeare	10	3	13
Cursor Mundi	14	1	15	Bacon	8	4	12
Chaucer	73	26	99	Cotgrave	22	8	30
Barbour	8	7	15	Milton	3	—	3
Wyclif	27	15	42	Dryden	2	—	2

FIGURE 1



(See explanation overleaf)

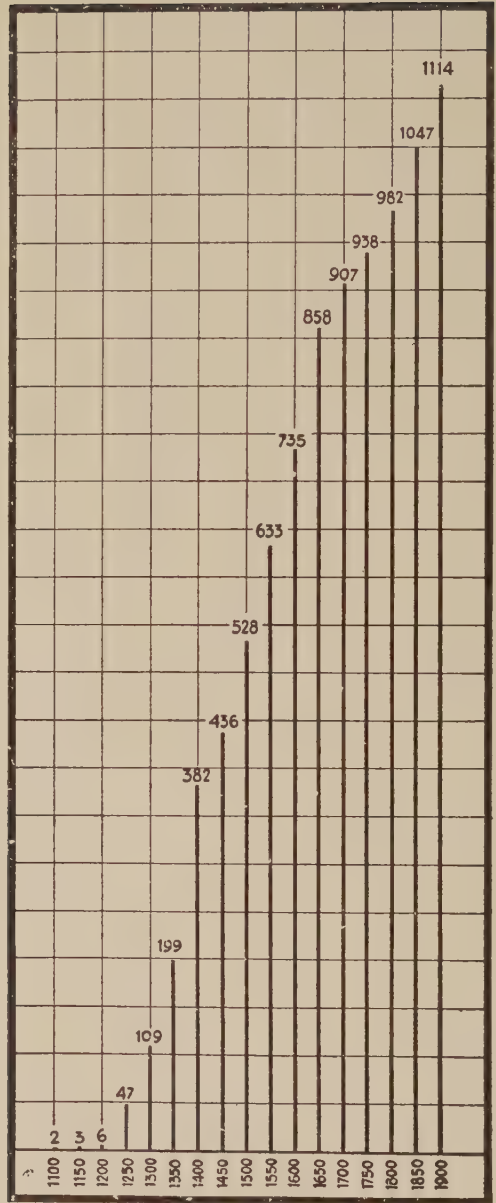
FIGURE 2

FIGURE 1

The curves represent a graphic interpretation of columns 4, 5 and 7 of table B. For each half-century, the results have been carried not to the end of the half-century but to the middle (the years '25 and '75).

FIGURE 2

Cumulative statistics for the letter A, of those loanwords that have remained current in the language.



On Alternative Repeated Questions

Among the special kind of loose sentence-groups commonly called *sentences with appended questions*, we distinguish¹ sentences with:

I. *confirmative questions*, which invite the person addressed to express his agreement with the statement made. They are negative when the statement is positive and *vice versa*. Confirmative questions are always verbal in character, never pronominal. What is usually said in grammars about repetition of "auxiliaries" or "copulas" and the use of *to do* needs reconsideration, as the last two examples show, but I am not concerned with that just now.

1. Whose deal? You dealt last, didn't you, Mr. Henderson? Evelyn Waugh, *Vile Bodies*, p. 20 (Penguin).
2. Well, he's some sort of cousin, isn't he? *Ib.* p. 95.
3. Margot Metroland's got a party to-night, hasn't she? *Ib.* p. 94.
4. I was so sorry it rained all the time, or it might have been quite enjoyable, mightn't it, Chastity? *Ib.* p. 101.
5. How's your father? Not dead, is he? *Ib.* p. 42.²
6. Nothing so beastly as a beastly crossing, is there? *Ib.* p. 34.
7. "Yes, I've had them (scil. morilles)", I said. "I had them first at a place called Nantua, high up in France, near the Swiss border."
"Good, aren't they?" old Claus asked.
"Very", I said. E. V. Lucas in *Punch*, May 2, 1934, p. 498.
8. We had to learn everything for ourselves, didn't we, Fanny, and it took so long. Waugh, *Vile Bodies*, p. 30.
9. "Only one never knows if one was right or not".
"Oh, probably not, I should think, don't you?" E. M. Delafield in *Punch*, April 25, 1934, p. 453.

II. *sympathetic questions*, which express the speaker's interest (gratification, surprise, irritation, etc.) in a previous statement. In these, both statement and question are positive or negative.

10. So you are Mr. Keith, are you? Let me congratulate you. Linklater, *Poet's Pub*, ch. 2, p. 30 (Florin Books).
11. Oh, Biffen told you, did he? Gissing, *New Grub Street*, ch. 6.
12. Oh, oh! The Bishop wouldn't like it, wouldn't he? Trollope, *Framley Parsonage*, p. 23.

All this, of course, does not pretend to novelty in matter or manner of presentation, but it may be found helpful towards an understanding of what follows, none of which has yet, to my knowledge, been signalized by writers on English grammar.³

¹ See Kruisinga, *Handbook of Present-Day English*⁵, § 425 ff. or *English Grammar*⁶, § 89 ff.

² The type of appended questions instanced by quotations 5-7 is discussed in Kruisinga's *English Grammar*⁶, § 1.4.

³ For the examples 13-16, as well as for some suggestions in connection with the subject of this article, I am indebted to Prof. Zandvoort.

III. alternative appended questions. These are introduced by *or*; they express doubt on the part of the speaker. They differ from the type described in I and II in that the appended question is not a mere tag, but an independent question, separated from the main statement by a clearly marked pause.

13. These spiky cactus-affairs didn't like too much damp. Or did they? D. Sayers, *Busman's Honeymoon*, p. 251 (3/6 Gollancz Ed.)
14. I thought not. Because, after all, we are married. Or aren't we? *Ib.*, p. 323.
15. Then, when Noakes opened the window, Sellon could have climbed in himself. Or could he? Those mullions are pretty narrow. *Ib.* p. 262.
16. "So, you see", said Mr. Thinkwell, "Matilda had the laugh of the bees after all. Or did she? I'm not so sure!" R. Macaulay, *Orphan Island*, p. 205 (Tauchnitz).

As the examples show, alternative appended questions are of two types. Those illustrated by quotations 13 and 14 agree in form with the confirmative questions of I: they are negative when the statement is positive, and *vice versa*. Those exemplified by quotations 15 and 16 agree in form (but only in form) with the sympathetic questions of II: both statement and tag are positive (negative specimens have not come to hand).

IV. alternative repeated questions. These would seem to constitute a quite recent development in English. Before proceeding to a discussion of their peculiarities I shall give some examples.

17. "Anyway, we aren't engaged any more, are we — or are we?"
"I'm not sure that we're not". Waugh, *Vile Bodies*, ch. 4, p. 60 (Penguin).
18. "Listen, angel. You haven't forgotten that you're going to see my papa to-day, have you ... or have you?" *Ib.*, ch. 5, p. 70.
19. "Anyway, you've had some fun out of it, haven't you ... or haven't you?"
"Haven't you?"
"My dear, I never hated anything so much in my life ..., still as long as you enjoyed it that's something." *Ib.* p. 91.
20. "Oh, yes, I'm going", said Simon. "You didn't think I was going to go back to the party, like this, *did* you — or did you?" *Ib.*, ch. 6. p. 114.

As will be seen from these quotations, a statement with an appended confirmative question can have another verbal question appended to it, identical in form with the first and invariably preceded by *or*. The name I propose to give to them — to whatever objections it may be open — has at least the advantage of indicating their structural identity with the preceding confirmative question (repeated) and their meaning (alternative). It will also be seen that structurally they occupy an intermediate position between the types I and II on one hand, and III on the other, in so far that the question with *or* is preceded by a longer pause (indicated in print by dots or dashes) than an appended confirmative and sympathetic question, but it remains a tag; it does not become an independent sentence.

When we try to discover the rationale of the construction we are at the outset confronted by an apparent logical difficulty. Why, one wonders, should a speaker ask the same thing twice over in an alternative form? *Are we ... or are we?* He might, one is inclined to say, just as well ask *Is your name Tom or Tom?* or *Have you been invited or invited?* It is only when we come to look more closely at the construction that we realize that the genius of speech is an exceedingly subtle dialectician and refuses to be bothered by such specious logical arguments. The facts, as I see them, are these :

Confirmative questions are only appended to statements, not to questions. The man who says *You can speak Spanish, can't you?* means quite a different thing from the man who simply asks *Can you speak Spanish?* He makes a statement. He starts from the supposition that his interlocutor knows the language in question and only invites a confirmation of this opinion. He uses the word-order of a declarative sentence because he hopes or expects to obtain an answer in that form: *Yes, I can.* The same applies to a negative statement like *You haven't forgotten your gloves, have you?* In both cases the interrogative tag only denotes that the speaker would like to have an answer, much in the same way as colonial Dutchmen will follow up a question or a command with an interrogative *ja?* because experience has taught them that otherwise natives do not respond, so that the speaker is not sure whether his meaning has been grasped.

But it sometimes happens that, having uttered such a statement, we are suddenly aware that we may have been a little too rash, that, on second thoughts, circumstances do not seem to warrant our assumption. The man who has just said *You can speak Spanish, can't you?* or *You haven't forgotten your gloves, have you?* may all at once realize that, after all, there are insufficient grounds for his belief that his interlocutor knows Spanish or has not forgotten his gloves. But in the meantime the mischief has been done, he has been too positive in his utterance. Then he resorts to the formula with which in English we commonly invite our hearers to dispel any doubts on our part: the verbal question. Putting it differently: the confirmative question invites the hearer to express his agreement with the statement, the repeated question asks him to dispel our doubt as to whether we were justified in making a statement at all and whether we had not better have asked a simple verbal question. This interpretation explains the dots and dashes by which the repeated questions in the above examples are preceded. They symbolize a pause during which the speaker suddenly becomes aware that he has been too hasty. The conjunction *or*, hence, does not group the two questions, it groups the repeated question and the statement: *You can speak Spanish ... (wait a minute, am I right in saying that?) ... or can't you (speak Spanish after all)?*

The above explanation holds good for those cases where statement, confirmative question, and repeated question have the same subject, as in the examples 17 to 20. But it does evidently not apply to cases like the following :

21. "You know, if I wrote a book a month, I should be free of that contract in a year ... I hadn't thought of that before. I don't at all see why I shouldn't do that, do you ... or do you?" Waugh, *Vile Bodies*, p. 60.
22. "Isn't that just too bad of Vanburgh? He's always doing that kind of thing. It really would serve him right if we complained and he lost his job, don't you think so, Sir James, ... or ... don't you?" *Ib.*, p. 66.
23. "I'm longing to know what you thought of it".

 "Not frightfully good. I don't think. Do you? Or do you? Say if you do."
 E. M. D(elafield) in *Punch*, Febr. 21, 1934, p. 220.

To interpret these we must observe that there is a phonetic difference between the finite verb in the confirmative question and that in the repeated question. In the former it is weak-stressed, as in most verbal questions, whereas in the latter it is strong-stressed and spoken with a higher intonation. The combination of the two — strong stress and high intonation — here denotes what it expresses so often: contrast. The quotations 21-23 must no doubt be interpreted — though not, of course, actually *read* — as follows:

21. I don't at all see why I shouldn't do that, do you (surely you don't either) ... or do you (see any reason after all)?
22. It really would serve him right if we complained and he lost his job (that's our opinion), don't you think so, Sir James, ... or *don't* you?
23. I don't think it was frightfully good. Do you? (that's hardly likely) — or do you perhaps after all?

We might use the terms *nominal* and *verbal* contrast in this connection. The confirmative question shows nominal contrast (*I* or *you*), the repeated question verbal (between weak-stressed *-do you* and strong-stressed *'do you*).

The following quotations present some features that call for further comment.

24. Finally this guy starts talkin' about the gold shipment an' does he know all about it or does he? Peter Cheyney, *Poison Ivy*, ch. 1. p. 13 (Collins' White Circle Pocket Novels).
25. "You take a tip from me an' take a run out powder on yourself. Go some place — as far as you can. Go to Hollywood an' get yourself some good monster parts an' you'll do fine.
 Is she burned up or is she? *Ib.* p. 91.
26. Just then Mirabelle comes through (scil. on the telephone). Has that dame gotta swell voice or has she? Carlotta's voice is low an' rich an' sorta soothing but Mirabelle's is a sorta young voice with a lilt in it. *Ib.* p. 122.
27. Does that dame get excited or does she?
 "Listen Mr. Rice, she calls. "Listen ... you can't go down to New London ... you can't ...!" *Ib.* ch. IV., p. 124.
28. Then before anybody is on to what is goin' on I scam across the deck an' shoot over the starboard rail. Was that sea cold or was it cold? I reckon this is one cold bath I don't like. *Ib.*, ch. XI., p. 182.

29. Is he surprised or is he? When I tell him that I am Lemmy Caution in a wet shirt talkin' from some place on the coast an' prove it by tellin' him one or two inside things about our last job together, he nearly has a coupla fits. *Ib.* p. 188.
30. I blew in here a coupla hours ago on the *Minnetonka* an' directly I read the papers an' saw that you was stuck here, did I run here or did I? *Ib.* ch. XII, p. 198.
31. ... because my old mother always told me that a guy needs three things — nourishin' food, lots of sound sleep an' a swell dame.
And did Ma Caution know her stuff or did she? *Ib.* ch. XV, p. 252.
32. She is a blonde an' can she wear clothes or can she? Peter Cheyney, *This Man Is Dangerous*, ch. V, p. 106 (Collins' White Circle Pocket Novels).

The reader will no doubt see that the syntactic character of these quotations is different from that of the preceding ones. Here the repeated question (which may be rendered in Dutch by *of niet soms?*) is not appended to a statement with a confirmative question, but is grouped with an interrogative sentence of a decidedly exclamatory character. I suggest that it is used to bring out this character. By confronting the hearer with Hobson's choice the speaker means to say that there is no alternative, so that the exclamatory nature of the question is intensified. The man who says *Was I pleased or was I?* means "I was as pleased as Punch, and no mistake". In Dutch we have something similar — though not identical — in sentences like "*Hoe zit het nu, ga je mee, ja of ja?*", where the alternative repeated *ja?* denotes: I decline to entertain the possibility of a refusal.

It may be suggested that sentences of the type quoted from Cheyney (24-32) — one might call them alternative exclamatory questions — perhaps do not reflect a regular syntactic feature of modern English, but constitute a private mannerism of an individual author. This is quite possible. In the present impossibility of communicating with native speakers conversant with the latest trends of English syntax or of having access to the most recent books, I feel unable to decide the point. Peter Cheyney, I am informed, is a Londoner of Irish extraction. He is the author of some highly popular, pungently-flavoured romances about the exploits of a Federal Criminal Agent (*vulgo* a G-man). Lord Avebury, I am afraid, would not have included his works among the hundred best books, but he writes an exceedingly racy gangsters' slang. I do not know if he has lived in the United States and I am not intimate enough with racketeers and yeggmen to judge whether his style faithfully represents the lingo affected by these gentry, but if his slang is synthetic I can only say that to my, a non-expert's, palate, the substitute is as good as the genuine stuff. It will, at any rate, be interesting to watch for the cropping up of the construction in subsequent books by other writers.

Notes and News

Swinburne and the "Hypnerotomachia Poliphili"

By far the most curious passage in Swinburne's juvenile *Chronicle of Tebaldeo Tebaldei* (1861), which he left unfinished, is a long description of Lucrezia Borgia lying asleep. Georges Lafourcade, who reproduces the passage in his *La Jeunesse de Swinburne*¹, does not quote any source for it; his list of sources covers only the historical events mentioned in the *Chronicle*. Swinburne pretends that the *Chronicle* is translated from the Latin of a young courtier of the Borgias, Tebaldeo Tebaldei, who proves to be the poet himself under a thin disguise; certainly we need not look for a source for the page in which his erotic sensibility is displayed; we agree with Prof. Lafourcade in finding that page typical of Swinburne. The description of the naked beauty of Lucrezia strikes, however, an exotic note; the minuteness of that description makes one think of the accuracy with which archaeologists describe the attitude of a statue or the subject of a relief; a Latin phrase which Swinburne gives in brackets from his imaginary original, completes the impression of quaintness. Here is the description:

And behold, she lay there upon her couch-bed, and was laughing a little to herself under her breath. There was nothing upon her ... She lay along upon soft great pillows that were tumbled about under her body, and was turned clean over on her left side. That was the most wonderful thing to behold that ever came in the eyes of any man. She had one arm and hand lying down her side along to the thigh, and there it lay with the fingers spread out, a little redder than the bright tender flesh under, being all rose colour at the sweet sharp tips of them. One of her knees was pushed softly into the hollow at the back of the other, the leg and foot a little thrust out and pressing the silk and indented linen of the couch-bed; the left leg lay straight with its delicious kissable foot (*pedem suavibilem delectabilem*) pointing down to the bed-foot. The other arm was curled back upon itself from the elbow and the closed hand had its back and the knuckles of it pressed against her left flank a little below the heart. ... The way she was lying made her throat reach upwards a little when she breathed, and threw out the shape of her chin: moreover there came and went a certain thin and tremulous colour in the clear opening of her nostrils, and her mouth flickered, with its lips touching and departing, like a flame. Looking close upon her one could have seen the soft rapid action of her blood in the subsiding veins over her eyebrows and in her temples close up to the hair, which was all shed out and tumbled between the pillows and a great heavy piece of it lying over her right shoulder across to the left between her breasts. ... And when I came in and beheld all these things, and chiefly the fashion in which that adorable and marvellous body of my very perfect lady's was lying, the sight thereof so caught me as it were by the throat and made my breast and all my body throb and heave up and down, while my head and feet only seemed to be fixed and set fast as in a vice, and my brain and blood to go mad ...

The short Latin quotation may give a clue to those who know the peculiar language of the most extraordinary book of the Italian Renaissance, the *Hypnerotomachia Poliphili*, which appeared anonymously in Venice in

¹ Paris, Les Belles Lettres, 1928, Vol. II, p. 89.

1499. This work, ascribed to a friar, Francesco Colonna,² is famous as the most beautiful illustrated book of the Renaissance, and is certainly the most desirable among the Aldine editions. So well known is the book to book-lovers, that Dibdin, in his *Bibliographical Decameron* (1817)³, consigns a short description of it to a footnote, whereas the portion of the dialogue in the text which refers to it contains only this cursory mention:

Lisardo: Cannot you touch upon that enchanting book?

Philemon: Surely there has been enough, and more than enough, lately said about that extraordinary volume — which has been described to repletion. I must pass it over.

Well-known as it is to book-collectors, "that common, but enchanting volume," as Dibdin calls it, is very seldom read, on account of its unique language, which may be called Italian by courtesy, but is actually so full of quaint formations from Latin and Greek, so riddled with affectations, that even the style of an Apuleius would appear ordinary in comparison.

The *Hypnerotomachia* had a great vogue in France⁴. The first French translation, by Jean Martin, *Discours du Songe de Poliphile*, Paris, Kerver, 1546, was reprinted in 1553 and 1561, and reissued, with a different title (*Le Tableau des riches inventions couvert du voile des feintes amoureuses*), by François Béroalde in 1600, Béroalde's own contribution consisting in his introductory essay which sees deep alchemical lore in the *Hypnerotomachia*. A new translation, accompanied by a long study by way of introduction, was published by Claudius Popelin in 1883. A partial English translation appeared in 1592: *Hypnerotomachia, The Strife of Love in a Dreame*. At London, Printed for John Busbie. It is dedicated "to the thrise honourable and ever lyving vertues of syr Phillip Sidney Knight; and to the right honourable and others Whatsoever, who living loved him, and being dead give him his due." The epistle that follows, addressed to Robert Devereux, Earl of Essex, is signed R. D. (possibly Robert Deseter). This latter version is a condensation of the text down to the pageant of Vertumnus and Pomona; it is a very rare book and we think it extremely unlikely that Swinburne could have seen it. But he knew Italian and French, and the scrap of Latin he pretends to quote seems to show that he derived directly from the Italian text. It lies quite beyond the scope of this note to give a survey of the subject of the *Hypnerotomachia*, which can be classified as a late offspring of the *Roman de la Rose*. The work intends to picture a gradual ascension, through a purification of the

² This attribution, based on the acrostic formed by the initials of the chapters (*Poliam frater Franciscus Columna peramavit*), has been called in question by A. KHOMENTOVSKAIA, *Felice Feliciano da Verona comme l'auteur de l' "Hypnerotomachia Poliphili"*, Firenze, Olschki, 1936 (reprinted from "Bibliofilia", XXXVII and XXXVIII). We refer to this learned, but unconvincing essay, for the bibliography of the subject.

³ Vol. I, p. 194.

⁴ See A. BLUNT, *The Hypnerotomachia Poliphili in 17th century France*; in "Journal of the Warburg Institute", I. (1937-8), p. 117 ff.

body and the spirit, to a country of heart's desire vaguely hovering between heaven and earth, to a kind of love which should be at once a fulfilment of sensual desires and a noble peace of the soul in a glory of perfect beauty. The outstanding features of the *Hypnerotomachia* are its undisguised delight in the description of feminine beauties, and its passion for classical works of art, which are reconstructed and minutely described by the author, a fanatic for Vitruvius' principles. It is actually in the description of a relief representing a sleeping Nymph that we find the model for Swinburne's description of Lucrezia Borgia quoted above. The passage is found on signature d viii of the 1499 edition :

La ... bellissima Nympha dormendo giacea commodamente sopra uno explicato panno. Et sotto il capo suo bellamente intomentato et complicato in pulvinario grumo era ... Cubendo et sopra il fianco dextro, ritracto il subiecto brachio cum la soluta mano sotto la guancia il capo ociosamente appodiava. Et laltro brachio libero et sencia officio distendevasi sopra il lumbo sinistro derivando aperta al medio dilla polposa coxa ... [La Nympha] alquanto teniva aperti al respirare gli labri accomodati, ove quasi giu vedevansi nel iugulo excavato et perterebrato. Dalla testa poscia le solute trece sopra il panno soppresso, inundante, la forma rugata, overo complicata dil inglomato panno, gli subtilissimi capegli aemulavano. Le coxe erano ancora debitamente pulpidule cum gli carnosi genui moderatamente alquanto ad se ritratti, monstrando gli sui stricti petioli incitanti di ponere la mano et pertractarli et stringerli.

The 1546 French translation (on p. 22^{vo}.) runs thus :

Une belle Nymphe dormant, estendue sur un drap, partie duquel sembloit amoncelé soubz sa teste, comme s'il luy eust servy d'oreiller ... Et gisoit sur le costé droict, tenant sa main dessoubz sa ioue, comme pour en appuyer sa teste. L'autre bras estoit estendu au long de la hanche gauche, iusques au milieu de la cuyse ... Elle avoit les levres entr'ouvertes, comme si elle eust voulu reprendre son haleine dont on luy pouvoit veoir tout le dedans de la bouche quasi iusques au neu de la gorge. Les belles tresses de ses cheveux estoient espandues par undes sur le drap amoncelé dessoubz sa teste, et suivoient la forme de ses pliz. Elle avoit les cuyssees refaites, les genoulx charnuz, et un peu retirez contremont, si bien, qu' elle monstroit les semelles de ses pieds, tant belles et tant delicates, qu'il vous eust prins envie d'y mettre la main pour les chatouiller.

Swinburne's description, though more detailed, shows evident similarities to this passage, both in its general character and in single details; the posture of the arms and legs is laboriously described, the effect of the body on the couch-bed is minutely drawn: cf. *il panno soppresso* with the *intended linen of the couch bed*; *le solute trece ... inundante, la forma rugata ... gli subtilissimi capegli aemulavano* with *the hair, which was all shed out and tumbled between the pillows*; the breathing of the sleeping beauty is carefully noticed in both passages. It has been pointed out recently⁵ that the same passage of the *Hypnerotomachia* may have supplied Giorgione with a rough idea for his picture of Venus (now in the Dresden Gallery). Another passage of the *Hypnerotomachia* might have appealed to Swinburne, although there is no indication that it inspired his poem *Faustine* in any

⁵ L. STEFANINI, *La Tempesta di Giorgione e la Hypnerotomachia di F. Colonna*, in the volume *Arte e critica*, Milano, Principato, 1942.

way⁶: one of the epitaphs Poliphilo sees in that strange cemetery, the Polyandron, dedicated "cadaveribus amore furentium miserabundis". It is the epitaph Faustine is supposed to have dictated for the gladiator whose blood she was thought to have drunk in order to quench her passion for him (sign. q iii^{vo}): "D. M. Gladiatori meo amore cuius extreme perusta in mortem languoremque decubui: at eius cruore, heu me miseram, impiata, convalui ..."

As I said, the *Hypnerotomachia* was so well known in England that it is not necessary to imagine that Swinburne was first introduced to it by a bookcollecting friend such as the "guide of his youth", Monckton-Milnes, with whom he had become acquainted in 1860. Thomas Griffiths Wainewright, whom Wilde was to present as a decadent *ante litteram* in *Pen, Pencil and Poison*, boasted a "very tall copy of the *Hypnerotomachia*" in his own possession which Stothard much envied.⁷ At the end of the century, the beautiful Aldine edition was a favourite with the aesthetes; Aubrey Beardsley drew on it for his novel *Under the Hill*, which is hardly more than an uninterrupted sequel of ἐκφράσεις of magnificent objects before which the exquisite Abbé Fanfreluche goes, Poliphilo-wise, into ecstasies.⁸ Both Swinburne and Beardsley enhanced the already sensuous character of the *Hypnerotomachia* with an infusion of their own peculiar sensibilities.

Rome.

MARIO PRAZ.

Reviews

The Orthography and Pronunciation of Henry Machyn, the London Diarist. A Study of the South-East Yorkshire Dialect in the Early 16th Century. By AXEL WIJK. x + 298 pp. Uppsala: Appelbergs Boktryckeriaktiebolag. 1937. Kr. 8.—.

Henry Machyn (1498?-1563?), who, in all probability, combined the trade of a merchant-tailor with that of an undertaker, spent the last years of his life — about thirteen years — in London, during which period he kept a diary. In itself there is nothing remarkable in this, nor is it surprising that even a man of Machyn's scanty education and humble station in life should have recorded contemporary customs and events which were to rouse the curiosity of later writers of history. But the diary was written in a period which is in many respects as dark to phonologists as the middle-ages are

⁶ See on the inspiration of *Faustine* the book already quoted of Lafourcade, II, p. 455-6.

⁷ J. CURLING, *Janus Weathercock, The Life of Th. G. Wainewright*, London, Nelson, 1938, p. 95.

⁸ See M. PRAZ, *The Romantic Agony*, pp. 342-3, 403.

to historians, and once saved from oblivion by the timely intervention of the ecclesiastical historian Strype, who made an extensive use of the MS., it could not but draw the attention of philologists in due time, and gain fresh importance. The diary has since been dealt with by various well-known philologists, and has become a stumbling-block to two scholars of name. The fullest, most detailed, and, in certain respects, most conclusive treatise is that of Dr. Axel Wijk, whose merit it is to have located the diarist's speech in spite of grossly misleading factors, such as the place where the diary was written, the matter it is concerned with, and the erroneous conclusions drawn by, and supported by the authority of such scholars as Prof. Wyld and Prof. Ekwall, who, undoubtedly thrown off their guard by mere external, non-linguistic, features of the document, not only put Machyn's dialect down as that of the middle-class Londoner, but respectively style the diary a 'priceless monument' of that speech, and 'as faithful a specimen' of it 'as we can expect to find'.

Apart from the introduction Dr. Wijk's dissertation may be divided into two parts, the first dealing with the location of Machyn's dialect, the second being concerned with his orthography and pronunciation, and attempting to reveal the latter from the former. To obtain possession of the required data the author undertakes a detailed comparison of the badly damaged MS. and J. C. Nichols' edition of 1848, intended to give historians access to the real authority. The result of this comparison is the correction of a great number of inaccuracies, especially of an orthographical nature, but also of other kinds. Next, he records all the words in Machyn in their various spellings, and in the great majority of cases ascertains how many times each spelling of every word occurs. His material thus statistically and systematically grouped, he is in a position to tackle the problem of the location of Machyn's speech methodically. The evidence is of a three-fold nature: orthographical, phonological and grammatical; and in each case the material is examined as to features characteristic of the North generally, features characteristic of limited areas of the North and features speaking against Machyn's London origin. It will be clear that this method does not allow of many loopholes for possible evidence to escape by, or of prejudice playing fast and loose with discrimination. And, indeed, the investigation based on this sound scheme leads to most satisfactory results and produces overwhelming evidence that Machyn hailed from Yorkshire, in all probability from South-east Yorkshire.

This question settled, Dr. Wijk sets out to examine in how far Machyn's diary can throw new light on our knowledge of the pronunciation of S. E. Yorkshire in the early 16th century. He does this in the methodical and scrupulous way that characterises his investigations into Machyn's origin; but here he is on somewhat different and more precarious ground. In the former case his argument is often supported by facts of various kinds, in the latter there are only silent symbols available to be converted into sounds, and, though some fundamental guidance is certainly not lacking, it is clearly noticeable that in his argument conjectures are getting the upper hand.

No doubt being left as to Machyn's origin, the discussion is henceforward based on the M.E. sounds of his dialect; and the values of his spellings for these sounds are made the object of a detailed and profound examination often resulting in noteworthy conclusions and valuable suggestions. It seems that the writer does not allow any available source of information to remain unexploited, and this fact combined with his own resourcefulness and philological flair imparts to the work qualities both stimulating and suggestive, and makes the reading of it doubly profitable.

A few remarks may conclude this brief review. Dr. Wijk seems now and then apt to presuppose in his readers his own train of thought and to obscure his meaning by implying what should have been expressed more explicitly. A striking example of this can be found on page 61, where the author, discussing the spelling *wosse* for 'wash', says: "The spelling *wosse* has been used as evidence for the transition of M.E. *wa* to *wo* by Diehl (p. 146), Wyld (Coll. p. 202) and Zachrisson (Vowels p. 62). Luick (538 note 2) interprets it somewhat differently, as due to the preservation of the *a* sound in London in the combination *wa*. Since M.E. *o* had probably become unrounded to [a] in Machyn's dialect, the latter explanation appears to be the correct one." If it had been added that the *o* in *wosse* was due to inverted spelling, the passage would no doubt have gained in clearness. And why drag Professor Wyld into the discussion again and try to refute his contentions in this matter, once it has been proved that he is proceeding on wrong principles?

Groningen.

A. H. BRAND.

The Language of Satirized Characters in Poëtaster. A socio-stylistic analysis 1597-1602. By A. H. KING. (Lund Studies in English. X.) xxxiv + 258 pp. Lund: Gleerup. 1941. Price 10 kronor.

Jonson's *Poëtaster* is one of the principal documents of the so-called Stage-Quarrel or War of the Theatres that raged (if the word is not too strong) about the beginning of the sixteenth century, and in which Jonson, Marston and Dekker were the chief participants. It is not a very good play from a dramatic point of view, being overloaded with non-dramatic elements; but it provides abundant material for a study of the linguistic affectations of the time, and it is these that Dr. King has subjected to a searching and illuminating analysis.

In his first chapter Dr. King tries to determine, from purely linguistic evidence, in how far the poetaster Crispinus stand for Marston. A summary of its contents will give an idea of his method. He collects, first of all, expressions peculiar to Crispinus, classifying them as (a) nonce-

expressions, (b) neologisms, and further sorting them out as pedantic, courtly, crude, slang and vulgar. His conclusion is that Crispinus' peculiar language is pedantic, though he also has a special courtly jargon that does not occur in his riming. Next are listed expressions peculiar to Crispinus and Marston's work, the majority of which come under the head of crudity of diction. Expressions used by Crispinus alone in *Poëtaster*, and found in Marston's and other work, more numerous than either of the preceding groups, are brought together in section III; its conclusions are that crudity of diction is the main link between Crispinus and Marston; that Crispinus has traits — in the first place courtly — satirised by both Jonson and Marston; and that Jonson either disingenuously includes in a Marston-Crispinus traits condemned by Marston, or else means Crispinus to comprise traits other than Marston's. Section IV deals with expressions used by Crispinus alone in *Poëtaster*, and found in other work but not in Marston, from which it appears that Crispinus is ridiculed for courtly phrases not in Marston. Expressions Crispinus shares with other *Poëtaster* characters are listed in section V. The general conclusions of Chapter I are a summation of those of its component sections. In Crispinus' crude diction, Jonson condemns not only Marston, but also some expressions of the new satire (Hall, Tindale, Guilpin). Marston's plays written after *Poëtaster* do not contain the expressions that he used seriously before *Poëtaster* and that Jonson ridiculed in Crispinus. Though glancing at Marston, Crispinus is a type satirizing general tendencies of affectation — pedantic, courtly, crude — during the Elizabethan period, and not the portrait of a real literary man. This disposes of Small's confident assertion¹: "Crispinus is surely Marston, as Jonson, Dekker, and commonsense all inform us."

The speech of Julia's clique (The Court) is similarly analysed in Chapter II, that of Tucça and his Gang (The Street) in Chapter III. Tucça's racy jargon is an illustration of Elizabethan English *par excellence* — the English of the places where vulgarians and courtlings mixed. Chapter IV deals with the language of the other satirized characters, and with affectations common to them and those already discussed. It sketches "the spread of courtly phrase, both complementary and colloquial, on a vulgar background." Among them are a few examples of the genteel — *forsooth, indeed, in truth*. "Here the social line is drawn, not between Court and the rest, but between middle class and the rest. The Puritan bourgeoisie had begun the emasculation that went on side by side with the aristocratic refinement of English." The chapter also contains an analysis of the stylistic clichés (Ciceronian, Euphuistic, Arcadian) satirized in *Poëtaster*. It is good to come across a writer on sixteenth-century prose who is aware that "Lyly's style is largely medieval." Jonson is a humanist fighting for a style to express ideas rather than play with forms; and here he is at one with Shakespeare, Dekker and Marston.

¹ R. A. Small, *The Stage-Quarrel between Ben Jonson and the so-called Poëtaſters*. Breslau, 1899. P. 42.

Our summary hardly does justice to the critical acumen and the scholarship that have gone to the writing of this thesis. Its documentation is perhaps the most impressive thing about it. As explained in the Introduction, comparative material has been collected from the extant plays published or presumably written between 1597 and 1602, in addition to which all Marston's extant works have been drawn upon, besides a few later plays with characters very similar to those of *Poëtaster*. But these by no means exhaust the quarries worked by the author for his book. It is dedicated "to the memory of Aubrey Attwater: he was at home in Shakespeare's age and made me feel so too." Throughout the present study Dr. King shows himself very much at home in Shakespeare's age, though perhaps his affinities are rather with Jonson. His style is vigorous, with a touch of austerity, though capable of telling metaphor: "The Elizabethan mind was most ready to slip from thing to metaphor: the figurative florescence of the time reached from tree-top to undergrowth, and there Jonson swung an axe that helped greatly to form the ordered landscape of Dryden." (p. 61.) His accuracy, so far as I have tested it, is all but unimpeachable²; his Bibliography practically complete.³ He states that it has been the aim of his treatise "to refine our ear for class- and group-tones in the language of a work, an author, a period; and to exemplify a method applicable to other works, authors and periods." The method is excellent; but one doubts whether it can be competently handled by any but a native, and whether, for the present at any rate, it had not best be left in the hands of one who combines in himself the results of the literary training of Cambridge with those of the linguistic training of Lund. Fortunately this volume is to be followed by another on the normal speech of *Poëtaster*. One ventures to predict that it will not be "open to some of those strictures on sequels which, though often applied with indiscriminating woodenness, have some basis of experience" — to quote Saintsbury on *Every Man out of his Humour*, but that, when published, it will be found to be an indispensable supplement to the present treatise as a study of Jonson's contribution towards the establishment of standard literary English.

Groningen.

R. W. ZANDVOORT.

² There are hardly any uncorrected misprints: *affection* for *affectation*, p. xxxiii; *forth* for *froth*, p. 23; *boyg* for *bogy*, p. 170. — As a matter of fact, Sidney did not die at Zutphen (p. xxii).

³ By now Dr. King has probably discovered for himself J. H. Neumann's "Notes on Ben Jonson's English" in PMLA, liv, 3, Sept. 1939, and D. C. Allen's article on "Ben Jonson and the Hieroglyphics" in PQ xviii, 3, July 1939.

Das historische Drama in England von der Romantik bis zur Gegenwart. Von ROBERT FRICKER. (Schweizer anglistische Arbeiten, 8. Band.) vi + 363 pp. Bern: A. Francke. 1940. Sw. Fr. 13.50.

From Elizabethan times England has possessed a great literary tradition in the historical drama, which has been kept alive through the centuries down to our own times. With a view to the great number extant of this species of drama, to its literary importance and the many beauties it contains one wonders that so little scientific work has been done in this field, whereas the historical novel often became the subject of detailed discussion. In 1852 H. Hettner wrote an article on the subject in *Das moderne Drama*; in 1907 F. Schelling published *The English Chronicle Play*; H. Glover wrote an article "On Historical Plays" in the *English Review* for Dec. 1921; but that was about all, so that Dr. Fricker in dealing with the historical drama in England from 1780 to the present day had practically no predecessors to rely on and was consequently compelled to break entirely new ground. What this meant is clear to every one who peruses the bibliography attached to the thesis; it bears witness to his having studied nearly six hundred historical plays as only part of the undertaking. It was the author's next care to sort and arrange them in order to give each its due place in the line of development of the historical drama. Special mention should be made here of the dramatic works of Michael Field, the pseudonym of two ladies, whose joint works have long lain neglected, but have now been restored to the place to which they are entitled in English dramatic literature.

The author was specially concerned with the question how the dramatists brought history upon the stage; it is his aim to ascertain what subjects they took, what events and persons roused their interest, whether history formed only the background or stood in the centre of the action. Moreover he constantly pays attention to the types and formative elements of a special period and to the question in how far they put their stamp on the historical drama, thus reflecting the tendencies of the times in which the plays were produced.

According to the author an historical drama must represent an event in which the outer or inner development of a state or a community is decisively influenced by a personality or a special occurrence; he therefore does not include all the dramas with an action that lies in the past. His main occupation is with the representation of the environment and the events from which the historical figures take shape; not with the characterisation, because the development of the historical drama is principally based on the representative possibilities of these elements. Consequently he excludes mythological, legendary, religious and pseudo-historical dramas.

The second section of the introduction contains a short survey of the historical drama to 1780. The first play mentioned is Bishop Bale's *Kynge Johan* (1538), though the author acknowledges that it is in essence a

polemical religious morality with allegorical and historical personages without any real historical or national interest. It is only when we skip a quarter of a century that we meet with the first historical play, the blank verse tragedy *Gorboduc* (1562), to be followed in 1579 by Th. Legge's *Richardus Tertius*, *The Misfortunes of Arthur* (1587) and Peele's *Lochrine* (1586). The University wits took up this chronicle play, gave it more freedom of expression and form, excluded the allegorical, and passed it on to Marlowe and Shakespeare in whose hands it rose to eminence in the nineties; in the new century it changed into the great tragedy which again dissolved into the romantic drama of the twenties and thirties, which decayed and came to an end with the closing of the theatres in 1642. It was the *Siege of Rhodes* (1656) which led to the heroic drama and the historical plays of Dryden, Otway and Lee. The eighteenth century with its pseudo-classical tendencies on the one hand and the bourgeois-sentimental tendencies on the other could not but witness a drama where both these qualities were reflected. The historical melodrama which the nineteenth century inherited from the eighteenth grew pre-eminently into a play in which the bourgeois conflict became the principal theme, while the historical event was pushed into the background and not organically woven into one whole with the main theme. Spectacle and music made up for the want of greatness and depth in execution or characterisation; the happy ending gratified the craving of the audience; the stock characters: the popular King (Peter the Great as a shipwright) and the criminal rousing pity in the bosom of the audience supplied the scenes of magnanimity, repentance and distress the middle classes desired.

It is the author's opinion that the origin of the rupture between the artistic drama and the stage drama, which is such a marked feature of the nineteenth century, dates from the eighteenth century, and is mainly caused by the fact that the audience showed a greater interest in the bourgeois-sentimental part of the performance, whereas the poets were more interested in the historical side.

The historical melodrama of the nineteenth century was an inartistic mixture of several elements necessary to draw the general public. In the sixties and seventies it degenerated into the burlesque, but reappeared once more towards the close of the century and held its own down to the Great War. It had been subject to changes; the old criminal had disappeared; the traditional figures were drawn more realistically; the women displayed more energy, self-reliance and courage. Yet it remained reminiscent of the old form in its absence of characterisation and in its looseness of structure. This was the prose drama G. B. Shaw found when he started his career as a dramatist.

The poetic drama has been dealt with at great length; it is subdivided into the popular poetic drama and the artistic drama. It is the historical melodrama and the popular poetic drama, not the artistic drama, which form the basis for the English historical drama. The popular poetic drama takes up an intermediate position. It shook off all eighteenth century

classic reserve and rigidity of form; it showed a clever and close combining of bourgeois and historical elements (with the stress on the historical); through the study of French plays a better handling of the intrigue was obtained; it made use of the spectacular in the course of the historical action by identifying the hero and the historical figure and cast out the comic and the musical element. The popular king was discarded, but a revolutionary, the democratic friend of the people, came in his stead. Where great stress was laid on the historical part, the play was not always successful; where the accent lay on the bourgeois element the plays met with a favourable reception. This was especially the case with the historical drama produced between 1870-1880; then the historical part was almost eliminated and the family life of the hero put in the centre of interest. This was what answered the taste of the audience. What constituted the historical part in these plays was the get-up, the costumes, the spectacle, etc.; the more brilliant the parts of the principal actors were and the greater the opportunities for showing off, the more the plays ensured packed houses, the better they paid. The popular poetic drama had become a commercial play which had no intrinsic value. From these *Richelieu* by Bulwer (1839) and *Marie de Méranie* by Marston (1856) stand out to very great advantage.

It is in the artistic drama of the romantic authors that the classic form is continued and the three unities are observed; the attention is fixed on the character of the hero and the central motive, which evinces a great love of history and seriousness of exposition. The author states that Byron's and Shelley's historical figures are the only remarkable creations between Milton and Shaw, which view will not be shared by everybody. The Victorian poets have certainly produced as remarkable historical figures; but we may make an exception with respect to Count Cenci and his daughter Beatrice, who exceeds all the female characters of the whole century in originality, independence and courage. The romantic historical drama is very subjective; it reflects the author's view of the world. It has ousted the spectacular and the bourgeois elements, which accounts for its want of success on the stage.

In the thirties there comes a great change over the artistic drama; the first characteristic which soon became apparent was the looseness of construction, which increased to such a degree that many plays developed rather into a series of single independent well-developed scenes without any dramatic motive to hold them together. These scenes were not stirring or striking, but distinguished by dignity, reserve, noble simplicity and quiet grandeur. An intense inner action gave the desired tension between the actors, who were few in number; the dialogue, sometimes the monologue, was the usual form of expression.

In the beginning of the twenties the chronicle play begins to develop, which became the principal form of the poetic historical drama of the Victorian period. Its flourishing-periods were, first, from 1837-1846 (Browning, Horne, Sir Henry Taylor, Darlev), second, from 1868-1881

breadth, so that every act became almost a separate play. The principal character dominated, whose inner conflict constituted the action of the play, to which the use of the monologue and the total absence of scenic beauties contributed. In some of them the historic scenes were avoided on the stage, but described with accuracy, for the dramatists had great knowledge of their subjects; much learning and industry went to the making of their plays. The main figure is the man of power, whereas the tyrant and the rebel have receded into the background. The hero strives after the realisation of his ideas and ideals with much inner conviction.

In the last section of his thesis Dr. Fricker deals with the prose and the verse drama of the twentieth century. In the hands of G. B. Shaw the prose drama underwent a material change. It is true that his plays were first modelled on the existing popular drama, but he soon freed it from the bonds of the melodrama and the Renaissance. Instead of intrigue and action came the development of the vertical tension; after Shakespeare this art had been lost and it is Shaw's merit to have used it again to great effect in dramatic representation. The characterisation became realistic; history was treated more freely; all Victorian ideals were done away with, tradition was of no influence any more. A new time and a creative genius had put on the stage the historical problem play. After the English Renaissance no historical dramatist had been able to make history live for his audience as Shaw and his followers did. For they showed historical figures in surroundings that were familiar to the onlooker; not in pompous scenes, but in commonplace situations outside or on the verge of great historical events. Important occurrences were represented by simple people or by problems. In the beginning of the thirties a reaction set in against the historical problem play; greater effect on the stage, more historical objectivity and individualistic characterisation were required. This modern chronicle play took its place by the side of the historical problem play.

Parallel to the reaction of the realistic prose drama the poetic drama of this neo-romanticism developed on an entirely new basis. The two kinds had much in common; the vertical tension and inner relation of the characters to each other; the hero as the centre of the action. In the first decades of this period the plays had many scenes, but with the passage of the years their number diminished, as did that of the acting personages. A gradual restriction is perceptible everywhere, also in the subject-matter; the historical and political events are laid behind the scenes. This neo-romantic revival shakes off all outward ornament, does away with almost all dramatic development or tension, cares for no construction, assumes extreme simplicity, becomes highly artistic and concentrated in form. Its special form is the one-act play or the episode. Many of the Irish plays add timelessness to these elements. Plays for dancers are written where the centre is lyric, static, timeless. Disembodiment and effacement of human features in the lyric central figure is the characteristic of these plays. It is hostile to realism and to everyday life.

reborn when the dramatists had shaken themselves free from the bonds of the Elizabethan tradition and had created a verse drama on the basis of the dramatic lyric or tragedy, abandoning the forms of the more or less realistic play. The historical prose drama could only come into being after the dramatists had developed the bourgeois play into an acknowledged artistic form. The prose dramatists approached the historical matter in the spirit of their time and created a stage-play whose structure and contents drew history into the present and brought the audience into immediate contact with it. It is owing to this that the historical drama in England came to such a degree of prosperity, which finds its equal only in the historical drama of the Renaissance.

To this conclusion Dr. Fricker has come after having led us with great sagacity and discernment through the labyrinth of the plays. We admire the assiduity with which the author has made his way through what must not always have been enjoyable reading. However, he has gained his point; clear and easily surveyable is the main line he has drawn of the development of the historical drama. But he has done more. He has united in one volume what British minds and among them men of genius tried to do to stage the history especially of their own country and bring it home to their compatriots with beauty of language and in an artistic form, sincerely striving to come near their great master. He has convincingly proved that it was reserved for our own time to produce a playable, successful historical drama. The author has added one more to a series of substantial literary studies, for which he deserves our gratitude.

Groningen.

C. E. BAEHRENS.

Richard Wagner in der englischen Literatur des xix. Jahrhunderts. Von MAX MOSER. (Swiss Studies in English, Vol. 7.) 118 pp. Bern: Verlag A. Francke AG. 1938. Sw. Fr. 5.75.

The object of this book is to demonstrate the stimulating effect that Wagner had on English literature of the xix. century, to show what influence the various aspects of Wagner's art had on the literary development of that time and to determine how it was understood and appreciated. Now Wagner's influence was, as the author himself remarks (p. 6), not nearly so great in England as it was in France (cp. Jäckel, *Richard Wagner in der französischen Literatur*, 2 vols., Breslau, 1931/2). This will be evident to anyone who knows the English mentality. It is strange that Dr. Moser does not refer to this fact. The English mentality is far too reserved, far too matter-of-fact, it has too much sense of humour, and especially that type of humour which finds its extreme expression in that wonderful little

book, *All Trivia*, by Logan Pearsall Smith, to be more than superficially attracted by the humourless, too serious and ponderous world of ideas in Wagner's dramatic works. On the other hand, it is an undeniable fact that Wagner's music has always been very popular in England — another point to which the author might have drawn attention. One need only think of the Wagner nights of the Promenade concerts, crowded with people who have no objection to standing a whole evening in order to listen to Wagner's music. Or, again, of the German Season at Covent Garden, an important part of which was always formed by the performance of Wagner's works. If anywhere, it is here that one may look for any influence of Wagner, but of course this influence is restricted to the musical and spectacular side of Wagner and as such it falls outside the scope of the book under review, which deals with Wagner's influence on English literature.

Dr. Moser himself is aware that this influence has been very small indeed (pp. 6 and 116), but he justifies the publication of his work by pointing to the history of the Wagner movement in England and the association of Wagner's art with such interesting literary circles as the Pre-Raphaelites and the Aesthetic movement of the nineties. As to the Wagner movement in England, here (Ch. ii) the author has really done excellent work and this chapter is actually the most important part of the book. I only mention the light the author throws on that remarkable literary figure Alfred Forman (1839-1925), brother of H. Buxton Forman, a modest and forgotten literary man who was one of the best Wagner-libretto translators. In this chapter attention is drawn not only to testimonies in praise of Wagner, but also to those expressing criticism. One of the most remarkable is that of the Anglican clergyman who censured the appearance of the Valkyries in these words: "... the most infamous scene ever put upon any stage in heathen or in Christian times. It consists of a glorification of incest mingled with adultery and the betrayal of the commonest rites of hospitality"

In four chapters Dr. Moser discusses the Tannhäuser-motif in English literature (*Tannhäuser im Stilkleid Tennysons*); the Pre-Raphaelites; Ford Madox Brown and Rossetti, Morris, Swinburne (whom the author persistently calls Charles Algernon Swinburne) and Payne; the Aesthetic movement, Aubrey Beardsley, the lyricists of the xix. century; Wagner in the novel, George Moore and Shaw; finally, the end of the Wagner "cult" (altogether too big a word for Wagner's position in England) with R. C. Trevelyan.

As was to be expected, the results of this investigation are practically negative. What Dr. Moser remarks with regard to *Tannhäuser* equally holds good for the whole of Wagner's supposed influence on the various poets and writers discussed: "Es entfällt natürlich unserem Vermögen, einen Einfluss von Wagners Tannhäuser in jedem Fall klar nachzuweisen; wir können bloss auf die "atmosphärische Wirkung" des Wagnerschen Werkes verweisen, die ganz gewiss nicht gering anzuschlagen ist, was

gerade die Gegnerschaft eines Morris oder später eines Davidson beweist" (p. 26). In most cases the threads that connect Wagner with the poets and authors of the xix. century are very thin indeed and in some cases Dr. Moser finds threads that to unprejudiced eyes are all but invisible. Thus, e.g., the author tries to associate Rossetti with Wagner by stating that both had a firm belief in their art (as what real artist has not!) and thought to change the world and conjure up a life of greater beauty (the dream, truly, of many artists besides Rossetti, who have nothing to do with Wagner). In the case of Swinburne, Dr. Moser discusses his poem *Laus Veneris*, a variation of the Tannhäuser-motif, yet this poem cannot be adduced as an example of any Wagner influence, for the simple reason that Swinburne had made the poem before he knew Wagner (p. 40). Again, one can hardly speak of Wagner's influence in the novels, when only a few quotations are given from novels in which something is said about Wagner.

Moreover, it is doubtful whether the "atmosphärische Wirkung" of Wagner's work, about which Dr. Moser speaks in the above quotation, was really as great as the author assumes. To prove this statement he adduces Morris's dislike of Wagner's work, but this dislike arose from Morris's abhorrence of opera as a form of art and, as Dr. Moser himself says (p. 34), Morris's hate of machinery will have had something to do with it. But it seems to me that the question lies deeper. In many cases where Dr. Moser assumes an association with Wagner, it may as well or even better be assumed that the time was favourably disposed towards mediaeval tales of the Tannhäuser kind. This more often explains why a certain writer chose a Tannhäuser or Sigurd subject than any far-fetched association with Wagner. Something of the kind is suggested by Dr. Moser in his discussion of the Tannhäuser-theme, which "scheint für das Zeitalter einen erregenden Symbolwert zu besitzen" (p. 25).

In spite of its frequently negative results Dr. Moser's book is well worth reading, if only for its history of the Wagner-movement in England, but also for the interesting sidelights it throws on men like Rossetti, Swinburne, Morris, Beardsley, Shaw and many a lesser god. Only Matthew Arnold's *Tristram and Iseult* is not mentioned.

Wageningen.

B. J. TIMMER.

Aubrey de Vere as a Man of Letters. By TH. A. PIJPERS.
viii + 224 pp. Nijmegen-Utrecht: Dekker & van de Vegt N.V.
1941.

This very thorough and painstaking volume gives a full list of Aubrey de Vere's published works, a complete account of his uneventful life, a study of his poems in 82 pages and of his prose works in 76 pages (of which at least a dozen are devoted to expressing the author's dislike of Matthew Arnold), followed by a summary and conclusion and the usual bibliography. In reading the book, one is sometimes tempted to wish that so much industry had been devoted to a more rewarding subject than this mediocre author.

Aubrey de Vere was born in Ireland in 1814, and his tranquil and exemplary life, the only event in which was his conversion to the Church of Rome, was prolonged until 1902. With no events, not even marriage, no adventures of any sort, no love story, de Vere's life is strangely empty, and so is his poetry. Dr. Pijpers seems to be aware of this, but he has his own method of meeting the awkward criticisms it suggests. When we ask if de Vere was a good poet, the answer is that he was a good Catholic. When we ask if he was a good critic, we are told that he was a good Christian. If we ask in what his importance as a man of letters consists, we are told that he was a man of beautiful character. Worse than this, we are to admire him because he wrote like Wordsworth, or sometimes like Shelley. Now whatever we may admire Wordsworth or Shelley for, it is certainly not for writing like other people. So, when we read de Vere, we do not ask which lines might have been written by Wordsworth, but which could only have been written by de Vere — and our author is strangely reluctant to produce any.

In spite of all this, one cannot help feeling that the mediocrity of de Vere's work is not after all a fair expression of the man. He was not a colourless character, he was certainly not devoid of talent or taste or culture. Yet his work is usually mediocre and even at its best is derivative. Nevertheless, we feel that he had it in him to do better. Why did he never speak out?

Some would reply that the insipidity of his verse was the punishment for his refusal of life; that he could not write because he would not live. Yet in the long, and in some ways very curious tradition of religious verse in England, there have been poets whose outward lives were almost as tranquil as his while their inner lives were full of fire and passion. It seems more likely that his refusal of life, his avoidance of marriage, his evasion of adventure, and the lack of any genuine creativeness in his work were all of them alike the consequence of some fear or inhibition in the deeper levels of his mind. Had the author of this work cared to go into this question, he might have produced a real study of de Vere as a man of letters, which would have been at the same time a valuable critical analysis of a certain type of Victorian Englishman. He seems to have preferred to assume that mediocrity, when it turns Catholic, ceases to be mediocre. Indeed, his

manner of approach makes us suspect that if de Vere had not been converted to Catholicism, this book would never have been written. Instead of telling us why de Vere never spoke out, he loses himself in eulogies of his author's sincerity, and in fact the book is much less a critical study of de Vere as a man of letters than a panegyric of de Vere as a Catholic convert.

Geneva.

CHARLES OULD.

Eve and Lilith. A poem by CHARLES OULD. With 10 original woodcuts by Robert Hainard. 59 pp. Geneva: Cercle littéraire. 1942. Fr. 4.80.

Mr. Charles Ould, a South African poet living in Geneva, has made the story of the Fall the subject of a short epic poem of great charm and delicacy of feeling. He is not one of the modern intellectual poets whose inspiration requires the stimulus of passionate and often abstruse thought. Indeed, the "message" of his verse narrative is simply that

... man, the offspring of the primal clod,
Through sacrificial love might learn to be a god.

Mr. Ould's originality consists partly in the rehandling of the antique fable, making Eve's transgression an act, not of utter sinfulness as in *Paradise Lost*, but of what is woman's supreme virtue, her unlimited capacity for love and sacrifice. Eve's desire to reconquer Adam's heart, even at the price of life itself, forms the dramatic motive of the poem. True to his romantic philosophy, the poet builds his story upon the idea of love ennobled through suffering and on the belief in ultimate sanction intuitively perceived.

The poetic value of the narrative, however, lies not in the action or the noble sentiments, pleasing as they are. The poem achieves its hold on the reader's imagination chiefly by the vividly drawn scenes which it contains. It begins perhaps a trifle artificially, with the picture of Adam "walking angrily among the flowers". The impression of exotic richness becomes even stronger in the next scene where Lilith is shown exercising her wily charms on Adam. The birth and progress of Eve's jealousy, interwoven with the story of how she was tempted by the snake, forms another episode in which Mr. Ould's remarkable gift for the portrayal of feminine character may be admired. Then follows the central event of the plot, the vision of death and sin which leads up to the Fall. This vision contains some powerful lines, but as a whole it is perhaps rather a piece of splendid rhetoric than of genuine poetic creation. With the eating of the apple, however, we return at once to the realm of poetry and the rest is pure delight and excitement. Adam's awakening out of his infatuation and the way he realises the larger loyalty he owes to Eve, their expulsion from Paradise, their bodily decay and spiritual mellowing

— all this is told in the most felicitous manner of which one stanza may give an idea; thus Adam remembers his former happiness:

That angel's song that faintly I recall
To us was thrilling-sweet and nothing more —
A river of heavenly sound, and that was all.
Yet now, when snatches that we heard of yore
Come back to me, they are not as before.
There seems to be a meaning in the song
Beyond my reach, though I have pondered long.

It is clear that Mr. Ould stands under the mighty influence of Chaucer. By his use of rhyme-royal and by a few unobtrusive archaisms he acknowledges his debt to the author of *Troilus and Criseyde*. But unlike John Masefield, the present Poet Laureate, Mr. Ould seems to value in Chaucer more the element of courtly love and subtle character study, of irony and refined literary form than the quality of vigorous realism and humour. Here lies Mr. Ould's distinctive trait: his power to combine something of the Chaucerian freshness and humour with an artistic consciousness such as one would vainly seek in Masefield. We are not, of course, comparing *Eve and Lilith* to *Troilus*. Besides, as Coleridge observed, "a poem of any length neither can be, or ought to be, all poetry". That there are some weak lines in Mr. Ould's poem has nothing to surprise us. What is astonishing, however, is that he has got into his rhyme-royal the tone and animation of spoken words. This is a feat requiring great skill and a very sensitive ear. From what we have seen of Mr. Ould's work his talent appears to gain much of its strength from the struggle with a narrow fixed form. He is the opposite of his compatriot poet, Roy Campbell, whose speed and violence break down all formal restrictions. South African poetry is varied and full of many as yet insufficiently known figures¹. Mr. Ould will certainly be counted one day among the finest representatives of that country's literature.

Geneva.

H. W. HÄUSERMANN.

Corrigendum

The last word on p. 12 of the February number should be read *movement* (not *moment*).

¹ The only critical and historical survey of the subject which has come to our knowledge is an essay by Karl Arns, "Südafrika und seine Literaturen" (*Neuphilologische Monatschrift*, 1937, p. 257-286). This essay contains numerous quotations from South African poetry. It also quotes two of Mr. Ould's poems, "Voortrekkers" and "London, August", which had been published previously in anthologies.

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Notes on the Genitive

The question of the relative frequency of grammatical forms and functions was raised in an article on *to do* in *E. S.*, February 1942. Further enquiry has revealed some other publications in the same field, notably an article by J. van Ginneken on "De Woordfrequentie", in *Onze Taaltuin*, VII, (1939), 289-313 (chiefly on vocabulary in general), and a report on *The Inflections and Syntax of Present-day American English* by C. C. Fries (Ann Arbor, Michigan, 1939; to be shortly reviewed). In the present article an attempt will be made to study the relative frequency of the various uses of the genitive of nouns and to check the statements on this subject made in the works of Poutsma, Kruisinga and Jespersen.

The materials on which our conclusions will be based this time are considerably more extensive than in the case of *to do*. The following works have been examined: *English Journey*, by J. B. Priestley (Tauchnitz, 1935; c. 150,000 words; referred to as *E. J.*); *Busman's Honeymoon*, by Dorothy Sayers (London, 1937; c. 120,000 words; referred to as *B. H.*); *The Life of Sir Edward Marshall Hall*, by E. Marjoribanks (London 1929; c. 185,000 words; referred to as *M. H.*); *The Theory of Speech and Language*, by A. H. Gardiner (Oxford, 1932; c. 90,000 words; referred to as *S. L.*); and, by way of afterthought, *Three Act Tragedy*, by Agatha Christie (London, 1935; c. 72,000 words; referred to as *T. A.*). Most of the titles will speak for themselves: *E. J.* may be described as travel and sociology; *B. H.* as high-brow, *T. A.* as low- (or middle-) brow detective fiction; *M. H.* as legal biography; *S. L.* as linguistic theory. This will indicate the extent as well as the limits of the field covered.

The totals and percentages (of the total number of words) for each of the works examined are: *E. J.*, 304 genitives (.2); *B. H.*, 525 (.44); *M. H.*, 1198 (.65); *S. L.*, 256 (.28); *T. A.*, 265 (.37). Or, arranging the percentages in an ascending scale: *E. J.*, .2; *S. L.*, .28; *T. A.*, .37; *B. H.*, .44; *M. H.*, .65. The rate of frequency in prose of the kind examined here appears to lie, therefore, between .2 and .7.¹

The striking difference between the works at either end of the scale (*M. H.* with more than three times as many genitives in proportion to the number of words as *E. J.*) is largely accounted for by the different nature of their contents. *M. H.*, a biography, is all about individuals; it contains 613 genitives of proper names, 546 of which refer to persons actually appearing in the narrative, such as *Marshall's career*, *Gill's speech*. Of its 452 genitives of common personal nouns, by far the greater majority, too, refer to specific individuals: *the dead man's son*, *the prisoner's guilt*. The same holds good for novels such as *B. H.* and *T. A.* *E. J.*, on the other

¹ Cf. the tentative percentages for *to do*: .5 to 2— considerably higher— therefore, than for the genitive.

hand, is described by the author as an "account of what one man saw and heard and felt and thought during a journey through England during the autumn of the year 1933"; its subject is general, not specific, and the small number of genitives of proper names (94) is accounted for by the fact that there are only six references, by means of a genitive, to individuals introduced into the narrative by name. The same applies to genitives of common personal nouns (117-24). *S. L.* lastly, a theoretical work, has little to do with specific individuals, except in references to the works and theories of other scholars (*Jespersen's opinion*) or in discussing the reactions of an imaginary James and Mary introduced by way of illustration (*James's utterance, Mary's interest*). Of the former kind of genitive there are no less than 62, of the latter 29, the total number of genitives of proper names being 94, the same as in the much longer *E. J.* Genitives of common personal nouns in *S. L.* total 151, or 34 more than in *E. J.*; of this fairly high number in *S. L.*, 73 are accounted for by *speaker's* (*the speaker's intention*, etc.), 45 by *listener's* (*the listener's comprehension*). Why, then, the comparatively small difference between their total percentages (*E. J.*, .2; *S. L.*, .28)? The answer is that *E. J.* contains an abnormally large proportion of non-personal genitives (*Lancashire's trade, the town's rapid rise*): 103, or one third of the total number. How abnormal *E. J.* is in this respect, will be seen on comparing the proportion of non-personal genitives to the total number of genitives in the five books examined expressed in percentages: *T. A.* and *S. L.*, 4; *B. H.* and *M. H.*, 8; *E. J.*, 33.5.² This curious phenomenon we will return to presently.

Something must now be said about the various uses of the personal genitives. By far the greater number are attributive, immediately preceding their headwords (see the examples given above). Genitives belonging to a headword mentioned before or not immediately after³ occur only sporadically. There are eight instances in *E. J.* Six of them are classifying plural genitives. The simplest case is when the headword is preceded by two genitives joined by *and*: *the trawler-owners' and merchants' club*. Essentially of the same type, though a little more complicated, is: *a shilling for men's, ninepence for women's, and sixpence for children's boots*. The genitive is more independent in *fancy boots and shoes, chiefly women's* and in: *Hairdressing. Ladies, of course. Nothing in men's. But a good ladies' hairdressing* — where *Ladies* is obviously genitival, despite the absence of an apostrophe.⁴ The following example bears some resemblance to a local genitive, though *Cadbury's* clearly refers to *works*: *Then I wanted to see another highly organized giant works, and Cadbury's was one of the biggest in the country*.

² In percentages of the total number of words: *S. L.*, .01; *T. A.*, .015; *B. H.*, .04; *M. H.*, .06; *E. J.*, .07. The comparatively high percentage of *M. H.* is owing to the fact of a 'ship's cook' being mentioned at least 25 times.

³ Not including 'post-genitives' nor, of course, 'local' genitives, which will be discussed further on.

⁴ Same in the English edition.

The genitive may be practically independent when it is used as a nominal predicate. The speaker in the following quotation is a sort of tramp: *'Ere, I says to the wife, that kid's not mine. Oh, isn't it? she says. Well, who's [sic] is it then? It's Frankie Such-and-such's, I says. Of course, Frankie Such-and-such's refers to kid, but one can hardly say that kid is to be understood after the genitive in the same way as in the first and second quotations above.*

The scholar's syntax is less flexible than the novelist's and the journalist's: the personal genitives in *S. L.* all of them immediately precede their headwords.³ *T. A.*, on the other hand, has seven instances in which the genitive is separated from its headword. Few of them present any special features. The singular is better represented than in *E. J.*: *The cocktail glasses are exactly where they were. This is Mr. Babbington's. | Mr. Babbington's was not the last glass.* It will be noted that here, in contrast to the last example from *E. J.*, the headword is distinctly understood after the genitive. Yet another type is represented by the following instance: *Sir Charles looked a little annoyed. His was the star part, not Satterthwaite's.* Here *the star part* is the nominal predicate, *His* (sc. *part*) and *Satterthwaite's* (sc. *part*) the subjects. Two cases bear a superficial resemblance to the local genitive: *Just asked what the name of the place might be, and when he heard it was Sir Bartholomew Strange's he said, ... | Let's make a list: Who was at your house, and who at Sir Bartholomew's.* These examples are of value by showing in what contexts the local genitive may have arisen, though it is now no longer to be regarded as 'elliptical'.

B. H. has seventeen instances, but they present no features not already discussed. *M. H.* has only eleven, a rather small number for such a long work. The following is a clear case (the only one) in which the headword could hardly be repeated: *the responsibility was entirely the prisoner's and not counsel's.* (Compare such a current phrase as *The pleasure is mine.*)

The post-genitive is represented by only one example in *E. J.*⁵ (*no argument of my friend's*); there are none in *S. L.* *T. A.* yields three instances, *B. H.* seven. It is noteworthy that five of these occur in uneducated speech: *that there pocket-book of Mr. Noakes's; them 'ens o' Miss Twitterton's.* As a matter of fact, the post-genitive seems to be especially at home in colloquial English; where it is used it generally suggests familiarity. This suggestion is borne out by most of the sixteen examples in *M. H.* It is remarkable how often the headword is *friend* (*a friend of Marshall's*): ten times out of a total of twenty-seven.

The local genitive (on the term see a forthcoming note) is represented by twelve examples in *E. J.* (*at the hairdresser's*, etc.). The only instance in *S. L.* is *St. John's* (the name of the Cambridge college), used twice on one page. There are six in *T. A.*, including *St. Paul's School*, which is not the school of St. Paul, but the school attached to St. Paul's.

⁵ The post-possessive (type: *a friend of mine*) is more numerous, but instances have not been counted.

B. H. follows with nine examples, *M. H.* leading with 37 (including seven times *St. Paul's Road*, and once *All Saints' Church*⁶). Special attention may, perhaps, be called to plural genitives in this function: *at the Seddons'* (twice in *M. H.*; the man's name was Seddon). Out of a total of 65 local genitives, 35 are preceded by local prepositions; in 24 cases the preposition is *at*, in 8 cases *to*, *from* occurring twice, *into* once.

In passing from persons to things, some attention may be paid to animals. *E. J.* yields a *vermin's brush* (i.e. a fox's tail), a *spider's web*, and *in the fish's mouth*; no plural forms. *S. L.* has no examples. In *T. A.* a considerable part of the action is laid in a bungalow called *Crow's Nest* ("It owed its name to its position, high up, overlooking the harbour of Loomouth."), which is therefore mentioned several times. We also find *the spider's parlour* (an allusion to the well-known nursery-rhyme of the spider and the fly), and *His eyes shone green as any cat's*, which presents us with a semi-independent genitive, analogous to some of those discussed above. There are nine instances in *B. H.*: *a mare's nest*, *cockatrice's eggs*, *the bull's good conduct*, *the bull's forehead*, *a bird's nest*, *a thin beard like a goat's*, *with brown eyes like a bird's*; and, in the plural, *jackdaws' nests* and *chickens' legs*. Four of them are due to the scene of the story being chiefly laid in rural surroundings. In *M. H.* we come at last to dogs: *the dog's intelligence*, *the big dog's back*; *pheasants' eggs* being the only other instance.

We now come to non-personal genitives. These fall into three groups: a. geographical proper names; b. nouns denoting time; c. other names of things. As already observed, *E. J.* has the largest proportion of group a: 26 out of a total of 86 proper names. That *E. J.* should contain a great many geographical names follows, of course, from the nature of its contents; but it does not follow that 26 of them should occur in the genitive. Several places are mentioned in *T. A.*, for instance, yet there is only one 'geographical' genitive: *London's best hairdresser*. *B. H.* only has *Greenland's coast*, from the words of the song. *M. H.* has *Germany's boast*, but nothing else. Apart from rhetoric and poetry, then, the genitive of geographical names appears to belong to the language of advertisement and journalism; and it is the latter which probably accounts for Priestley's frequent use of it.

E. J. again shows a fairly high proportion of the genitive of nouns denoting time: *a day's work*, *in twenty years' time*. Out of 35 instances, 10 contain a noun in the genitive plural; 9 contain the form *day's*. There are none in *S. L.*, which has no genitives of geographical names either. *B. H.* has 15, three of which are in the plural; they include a quotation from Shakespeare (*Night's candles are burnt out*), a non-colloquial instance (*no sign of day's coming*), and an example from uneducated speech: *them was the week-before's sheets*. The remainder are of the ordinary pattern.

⁶ Cf. Ward Lock's *London, Churches and Chapels*: *All Saints'*, Margaret Street, Cavendish Square. The relation between *All Saints'* and *Church* is the same as that between the two parts of a combination like *London town*; in other words, it is appositional.

T. A. has 9 instances, 5 of them with *moment's* (*a moment's silence*, etc.); for the rest there is nothing peculiar about them. *M. H.*, lastly, has 36, no less than 26 of which are in the plural. This is explained by the frequent use of such terms as *six years' penal servitude*, *twelve months' imprisonment*, natural in a lawyer's biography.

Thirdly, other names of things. Here, again, *E. J.* leads with a total of 39, 8 of them being plurals. It is noteworthy that about half of the singulars are forms like *world's* (4), *country's* (3), *nation's* (1), *city's* (4), *town's* (2), *district's* (1), which, though non-personal, have human associations. The same is true of *Company's* (2) and *club's* (1). Next comes *the water's edge* (2), *from the water's edge* (1). *For sanity's sake* occurs twice; *ship's*, *game's*, *fair's*, *theatre's*, *hotel's* (all of them with human associations) once each; *a razor's edge* and *a stone's throw* also once each. *Land's End* is, of course, a traditional name.

S. L. has 11 instances, all of them in the singular. Two are traditional phrases: *a hair's breadth*, *in his mind's eye*. Two have human associations (they are really one): *the Committee's pamphlet*, *the Committee's proposals*. The author deliberately uses a genitive in *the word's meaning* (and 3 other combinations with *word's*), *a metaphor's death*, *the sentence's general trend*, all of which, of course, belong to his special vocabulary; and in translating Ries' definition of the sentence, he renders "*sein Verhältnis zur Wirklichkeit*" (with *sein* referring to *Inhalt*) by *this content's relation to reality*. Priestley's business is with the country and its cities, towns, theatres, hotels, etc.; Gardiner's with words and sentences. Would it be wrong to say that both the scholar and the journalist tend to employ the genitive of words belonging to their special vocabulary?

T. A. only has a *ship's cabin de luxe*, and *Land's End* once more; no plural forms. *B. H.* makes a better showing with 17 names of things, one of them due to the author's idea of grammatical correctness: *accounts for the money's having been left*. *M. H.*'s high total of about 60, as already pointed out, is inflated by more than 25 mentions of a *ship's cook*; if we count this only once, the total becomes 33, 24 of them with more or less clear human associations (*mankind's wickedness*, *the company's lands*). Words belonging to a lawyer's special vocabulary (*the prosecution's evidence*, *the Bar's honour*) are included among 'human associations'.

It remains to say something on the proportion of plural genitives. Here, again, it is *E. J.* that leads with 85 instances, 67 of them denoting persons,⁷ 10 denoting time, 8 other things. Of the 8 'other things', 4 are due to the fourfold occurrence of *doll's houses*, with *doll's hair* occurring once; the other instances being *to their hearts' contents*, *fifteen shillings' worth*, *ships' officers*. Of the 67 personal genitives, no less than 27 are accounted for by *men's* (19, of which 5 at the end of compounds), *women's* (2) and *children's* (5); *ladies'* and *miners'* following with 3 each, *girls'* with 2,

⁷ Instances of *people's*, which is plural in meaning rather than in form, have not been included.

boys' and parents' with one instance each. It is also to be noted that 47 of them are classifying genitives (like *stationers' shops*), only twenty non-classifying, i.e. deliberately combined with a headword (like *over their parents' shoulders*). Most, if not all, of the 'other things' are also classifying; those denoting time are mostly of the deliberate type (*a two or three hours' wait*), except when *time* itself is the headword (*in ten or fifteen years' time*): but even these cannot be said to be classifying.

S. L. has only one instance of a genitive plural: *their possessors' dominating interests*. T. A. has 7 examples denoting persons, 3 denoting time. Of the personal examples, 5 are accounted for by *servants'*, with the classifying *servants' hall* and *servants' quarters* twice each, the non-classifying *the servants' remarks* once. *Tailors' marks* is also classifying. The remaining instance contains a curious misprint: (*Doctors*) *monkey about with fellow's* (sic) *lives*. *Fellows'* (to give it its normal spelling) may be called semi-pronominal here; cf. *people's lives*, *one's life*.

B. H. affords 26 examples, 3 of them indicating time. Of the others, 2 denote animals (see above), one (*not a hundred pounds' worth of stock*) denoting things. The classifying and the non-classifying genitives are about equally represented, two cases (*the servants' dinner*, *the Judges' Rules*) being somewhat doubtful. *Men's* and *women's* account for two instances each. *Folks'* (*other folks' business*) occurs twice in uneducated speech; cf. also *persons' cheese-parin' 'abits*.

M. H., lastly, has a rather higher proportion of personal genitives in the plural than B. H., viz. 40. Three of these (*at the Seddons'*, and *All Saints' Church*) have been mentioned above under the local genitive. One (quoted from *The Times*) should perhaps rather be interpreted as a singular group-genitive: *one of the Lord Justices' description of it = the description given by one of the Lord Justices*. In five others we have a genitive plural of a proper name: *the Rudrums' house* (a lodging-house kept by a Mrs. Rudrum), *the Seddons' family physician*, etc. There are only four classifying genitives, a smaller proportion than in the other works examined (apart from S. L.) *Men's* accounts for five instances out of the total of 40 (or 39), one of them as the last part of a compound; *children's* for four. That *clients'* (*on their clients' behalf*, etc.) should occur three times, is sufficiently explained by the character of the book, like the three occurrences of *miners'* in E. J. — Besides the personal plural genitives, there is one of the name of an animal (see above), and, as has been observed, no less than 26 of words denoting time. Other names of things do not occur in the genitive plural.

Though further interesting details are revealed by a study of the various concretions of the genitive in the works examined, we will rather try to draw a few general conclusions from the data here presented. That it is chiefly nouns denoting persons that are used in the genitive is a fact too well established to need re-investigation. As regards the proportion of proper names to other nouns denoting persons, it appears that in some

works genitives of the former kind predominate, in others of the latter. The actual number of personal genitives found largely depends upon the nature of the work examined. If variety of usage rather than mere numbers is considered, it is clear that a slightly 'journalistic' work like *E. J.* offers far more opportunities to the resources of the language than a scholarly and theoretical work like *S. L.*; in the former it expands and exuberates, in the latter it seems to contract and stiffen. This difference manifests itself in the use of the personal as well as the non-personal genitive; for not only does *E. J.* reveal a much freer use of the latter form than any of the other works examined, but it also shows the highest proportion of personal genitives in the plural. In *S. L.* this form occurs only once; besides, the local genitive is almost, the post-genitive entirely absent, and the attributive genitive is only found in pre-noun position. Between the two poles of scholarship and journalism, fiction and biography occupy intermediate stations.

No attempt has been made here to compute the frequency of the various uses of the genitive in the conversational as compared with the non-conversational parts of the two novels examined. Such an enquiry conducted on a sufficiently large scale would probably disprove many a glib statement as to what is and what is not 'Spoken English', not only with respect to the genitive. Another point left uninvestigated is the proportion of genitives to *of*-adjuncts regarded as genitive equivalents. Some data on this question are provided in the Report on American English mentioned at the beginning of this article.

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Without claiming absolute validity for the conclusions arrived at by our investigation⁸, let us now see in how far they bear out the statements on the frequency of the various uses of the genitive made by Poutsma, Kruisinga and Jespersen.

Poutsma discusses the genitive in Part II, Section IA, of his *Grammar of Late Modern English*, Ch. XXIV, §§ 1-56. Most of his statements on the frequency of the form compare it with the frequency of the *of*-adjunct in analogous functions. Our own examination does not enable us to verify these statements, though we may derive some help from the findings of the American Report. The Report itself takes exception to Poutsma's assertion on p. 41: "From the fact that the genitive in the majority of cases expresses a relation of possession, it is often called the possessive." In the materials analysed for the Report, the possessive genitive (liberally interpreted) reaches a total of no more than 40 %. Unfortunately, the Report says nothing as to the kinds of noun used in the genitive (personal, non-personal, etc.). It only states the percentages for the possessive genitive, the subjective genitive (23), the genitive of origin (6), the objective genitive (17) and the descriptive (i.e. classifying) genitive, including the

⁸ See also *E. S.* XXIV (1942), p. 12 f.

genitive of measure (10), adding that in its materials were found only one example of the post-genitive, and only one of the use of a genitive before a gerund. The percentages given refer to the total number of genitives found; they tell us nothing as to the frequency of the genitive with regard to the total number of words. What we are told, however, is that in the Standard English materials, there were "but 39 instances of the inflected genitive forms of nouns as against 868 instances of the periphrastic genitive with *of*, or 4.3 % of inflected genitive and 95.7 % of periphrastic genitive with *of*." In Group III (Vulgar English) the numbers were 31 as against 389, 7.4 % as against 92.6 % respectively. It is probable that the figures for the *of*-adjunct are a little flattered, for in the section on 'The Genitive Form of Pronouns' such doubtful instances are quoted as *I take pleasure in saying of him ...*, where *of him* is an adjunct to a verb, not to a noun. Possibly such adjuncts when containing a noun instead of a pronoun may have been counted as well.

But let us return to Poutsma, and consider a few more of his statements. "Collective nouns indicating persons are often apprehended as the names of organized bodies and, consequently, have the genitive construction frequently enough, although the prepositional would seem to be mostly preferred." (12c.) The motivation is a little curious, but the first half of the statement, at any rate, is borne out by our materials. — "The genitive is less freely used of plural nouns in *s* than of singular nouns." (12d.) This, surely, is putting it very mildly. — "As to the names of animals we find that the genitive is, in the main, confined to those of the larger and more familiar animals, especially when they have personal qualities ascribed to them." (15a.) This does not agree with our materials; spiders, fishes and jackdaws hardly belong to the larger animals, though they may be sufficiently familiar. But what about their 'personal qualities'? If Poutsma had limited his statement to deliberate combinations like *the bull's forehead*, he might have had to allow for fewer exceptions. — "In ordinary prose the genitive is quite common: a) of proper names of states, provinces, towns, etc. or equivalent word-groups like *this country*, *the town*, and also of such nouns as *bank*, *church*, *university* etc. when organized bodies are meant." (16.) Our data seem to show that it would be better to say: "In certain kinds of prose", adding, of course, a further specification. Then, what exactly is the meaning of 'quite common'? Poutsma illustrates his statement with twenty-five quotations, and he could probably have given more. But our materials indicate that, even in the kind of prose where such genitives are commonest, they constitute only a modest proportion of the whole. No one, of course, expects percentages in a general grammar; but terms like 'quite common' are altogether too vague to give us an idea of the approximate frequency of a form or construction. — "The objective genitive is unusual." ... "The objective genitive is not, however, so unusual as is often believed." ... "Objective genitives are almost strictly confined to the names of persons, or of animals or things thought of as persons." (20.) What do our texts say?

E. J. has not a single example, unless a *children's address* (in chapel) be counted as one. *S. L.* has *for the listener's enlightenment, the word's application*⁹. *T. A.* has, very appropriately, *Babbington's murder* (with *The murder of Stephen Babbington* on the same page), and, in the same sentence, *Sir Bartholomew's removal*. Also a *man's description* ("The moment a man's description is circulated as wanted," sc. by the police), and (in the next sentence) *the man's description*, though these examples are offered with some diffidence. *B. H.* yields *the poor little woman's humiliation*. *M. H.* is more productive. Clear cases are *Lefroy's conviction*, *Ver Hyden's cross-examination by Hardinge Giffard*¹⁰, *the prisoner's advisers*, *his wife's protector*, *the prisoner's trial*; and, with a post-genitive, *an admirer of Marshall Hall's*. Possibly also *Sir Charles's appointment as recorder*, *Marshall Hall's promotion to the rank of leading counsel*, and one or two more. One is almost tempted to conclude that the objective genitive thrives best in the sphere of criminal law. Poutsma's description of it as "unusual", but "not so unusual as is often believed"¹¹ seems quite correct. His additional contention that "there is nothing strange in" *my father's defenders, patrons, persecutors, supporters*, but that *my father's defence, patronage, persecution, support*, "are more or less incongruous, if they are meant to denote the defence, patronage, persecution or support enjoyed or suffered by my father", may be correct with respect to the four cases mentioned, but as a generalization is not borne out by our (admittedly scanty) materials. To the evidence presented above we may add *Marshall's instructions* (those he had received from his client), as compared with *the prisoner's instructions to his solicitor*. In a legal context, at any rate, an objective genitive is about equally common before a headword denoting an action as before one denoting an agent.

We have not space to discuss all of Poutsma's pronouncements on the frequency of the genitive, nor would our materials enable us in all cases to check them. One or two more remarks must, therefore, suffice. As regards the post-genitive (called by Poutsma the 'pleonastic' genitive) he observes: "Sometimes the meaning of the preposition *of* is expressed over again by the genitive inflection of the following noun." (33.) 'Sometimes', though in itself correct, is again rather vague as an indication of the frequency of the construction, especially when it is remembered that the genitive of names of countries etc., and of nouns like *town* and *church* is said by Poutsma to be 'quite common'. In the case of *E. J.* the ratio of 'sometimes' to 'quite common' does not express the proportion between the two so badly; but what about the other works examined? — "Of the

⁹ "Each of the things-meant to which it can correctly be applied is a boy, and since we are assuming here the correctness of the word's application ..." (*Op. cit.*, p. 152.) But 'the word' is not "thought of as a person". See rather what was said above as to words belonging to an author's special vocabulary.

¹⁰ Cf. *Marshall's brilliant cross-examination* (subj. gen.)

¹¹ Cf. also the percentage for the objective genitive (17) in the American Report. Among the examples given are *the family's support*, *the boy's release*, *my son's discharge*; not one with a headword denoting an agent!

classifying genitive the absolute application is very uncommon." (48.) This seems putting it too strongly. Poutsma himself quotes a sentence from Sweet's *Old Chapel* with three specimens, and a number of others occur in *E. J.*, as noted above.

Kruisinga's statements¹² on the frequency of the various uses of the genitive begin rather unfortunately with "the genitive is chiefly used of personal names" (826), though any one can verify for himself the fact that the genitive of ordinary nouns denoting persons is about equally common. A few sections further on a more correct formula is given: "The genitive of nouns and pronouns is chiefly used with reference to persons." (833.) — "It will be found that the objective genitive of the personal pronouns is quite usual, whereas nouns and the relative *who* use it only exceptionally in spoken English" (834.) This may be true¹³; but neither the beginning nor the end of the sentence is acceptable. It is up to a grammarian to demonstrate his assertions by producing evidence; he cannot shift the burden of proof on to the reader by telling him to go and find out for himself. Equally gratuitous is the use of the term 'spoken English', here and in many other places of the book. The overwhelming majority of Kruisinga's quotations do not illustrate 'spoken English' in any but a Pickwickian sense of the term; what they do represent is the language of what Poutsma more truly calls 'ordinary prose'. — "The independent personal genitive is used when the leading noun has been mentioned." (839.) "The use of this construction when the leading noun *follows*, is far less usual. Its position at the head of a sentence ... is purely literary." (840.) As a look at the quotation from *T. A.* on p. 67 shows (*Mr. Babbington's was not the last glass*) this last assertion is too sweeping. — What is said of the frequency of the post-genitive remains limited to a few special cases. "Sometimes the construction is required because there is no adjunct to the leading noun, which is to be taken in a general sense: *pictures of my father's*." (841.) "Nouns preceded by a defining article are not seldom used with a post-genitive." (845.) "The post-genitive after nouns qualified by an interrogative pronoun is rarely found." (846.) "The post-genitive expresses the same relations as the pre-genitive. The objective relation, however, is rare." (847.) None of these statements are untrue, though the usual vagueness attaches to them. Of the objective relation K. gives one example with a genitive, three with possessive pronouns. Is this to say that the construction is commoner with a pronoun? Another example with a genitive was quoted from *M. H.* in our discussion of Poutsma; as in K.'s example, the headword is *admirer*. In 887 it is said that the objective post-genitive is 'extremely rare', and that the examples in 847 should rather be interpreted as subjective genitives (*sic*). — "The *absolute* [i.e., local] genitive may be any part of the sentence (subject, object, etc.), like the

¹² See *A Handbook of Present-Day English*, Part 2, 2, §§ 825-889, and 899-915.

¹³ In the American Report, however, objective genitives of nouns total 17 %, those of pronouns only 10 %.

noun stem. But it is especially used in prepositional adjuncts of place; the genitives of nouns expressing relationship (*uncle*, etc.; also *friend*) are exclusively (in 868 this becomes 'as good as exclusively') so used; in this case the genitive denotes a private house." (850.) This is confirmed by our materials; as stated above, out of a total of 65 local genitives, 35 are used in prepositional adjuncts of place. Nouns expressing relationship occur in the local genitive only twice: *at my mother's* (B. H.), *at my grandfather's* (M. H.). — "Names of animals are freely used in the genitive. This genitive is chiefly attributive; it generally precedes its leading noun, but is occasionally found without one, when the word occurs in another part of the sentence." (852.) What does 'freely' mean here? That the name of any animal may be used in the genitive? In that case something might surely have been said on the distribution and frequency of such genitives in different kinds of English. As it stands, the statement seems hard to reconcile with "The genitive is chiefly used with reference to persons." No example is given of the 'occasional' use referred to in the last half of the second sentence, though, as our materials show, it is 'quite common'. In 854 it is added that names of animals "are more frequently used in the classifying than in the specifying genitive." This is, at any rate, a restriction of the term 'freely' of 852. The observation is borne out by our materials (see p. 68). — "In a specifying genitive the number expressed by the genitive noun is usually singular; in a classifying group the number is usually indefinite." (859.) "In all styles of *written* English nouns denoting persons and animals are used in an attributive specifying function as 'plural' genitives; they are usually written with an apostrophe." (860.) These statements cannot be fully discussed without reference to K.'s peculiar views on the genitive plural, which have been sufficiently dealt with on former occasions. Our materials contain a good many specimens of a specifying genitive expressing a plural number (such as *her parents' house*); in *E. J.*, as pointed out, they are in a minority as against classifying plural genitives, in *M. H.* it is the other way round. 'Written English' has a sort of stigma attached to it in Kruisinga's eyes; he does not seem to realize that his book is nearly all about written English (see above). "In a classifying group the number is usually indefinite" had better be altered to "is sometimes indifferent." Hence the difficulty of deciding whether to write *printer's errors* or *printers' errors*. — Under "Genitive of Nouns of Measure" (861) it is said that "the nouns are names of measures, chiefly *time* or *distance*." I have rarely seen an authentic example of the noun in the genitive singular in such a group expressing distance; in *a stone's throw*, e.g., it is the whole group, not the genitive *stone's* that expresses the distance. As to a *mile's walk*, given by Kruisinga (he produces no authentic examples), Prof. Doyle-Davidson once expressed to me his opinion that this phrase is doubtful English.¹⁴ It

¹⁴ The OED has a quotation with *a miles distance* from 1655, one with *a mile distance* from 1769. *At a mile's distance* still sounds more natural. Poutsma only has two examples from Scott: *a cubit's length, every fathom (sic) length*.

would probably have been better if K. had included nouns denoting distance under (2): "when the noun in the genitive denotes another measure than time or distance, the leading noun is usually also a noun expressing measure: *a pound's weight*." See also Poutsma, *op. cit.*, Ch. XXIV, 23, Obs. I. — As remarked above, our materials do not enable us to check statements as to the relative frequency of genitives and *of*-adjuncts. For comment on Kruisinga's observations on this point, we refer to what was said above under Poutsma. According to Kruisinga the objective genitive is 'quite common' when the headword denotes the agent; see above. — Objection must be made to the assertion of 874: "The prepositional adjunct is invariably used with nouns denoting things." As it stands, the statement is, of course, absurd, and the author adds: "On the non-personal genitive of nouns and of the relative *who* in written English, see the chapter on *Archaic and Literary English*." In that chapter, added to the volume as a kind of limbo, we are told that "In all styles of written English the genitive of non-personal nouns is used as an attributive adjunct to the following leading noun." (1549.) If this is so (as of course it is), then the wording of 874 is inadmissible. The latter is not even backed up by the restriction 'in spoken English', but even if it were, the author would still be in default for producing no evidence. The idea that *A Handbook of Present-Day English* is mainly a description of spoken English (properly so called) is a delusion, and a dangerous one at that.

In *An English Grammar* by Kruisinga and Erades, Ch. XII, there are only a few observations on the frequency of the various uses of the genitive. The following is among the most positive (296.1): "The classifying genitive of personal nouns is very frequent; also of names of animals, especially with *nest* or *egg* for their leading member. The use of names of measure and time is pretty frequent, but it is restricted to certain groups." *It's only a mile's walk* (no reference) reappears among the illustrations. The statement in the next paragraph that "The classifying genitive is only used attributively and precedes the leading noun" ignores such constructions as *fancy boots and shoes*, *chiefly women's*, and *a thin beard like a goat's*. — "The texts¹⁵ suggest, and this is confirmed by fuller observation, that the defining genitive is chiefly used of nouns that are either proper names or closely resemble these, such as *father*, *mother*, etc." (298.1.) The vagueness of this statement makes it hard to say whether it is correct or not; probably it is not. In what way do *father* and *mother* 'closely resemble' proper names? Evidently because, like proper names, they can be used to denote or address an individual not considered as a member of a class (cf. *Mother's chair* — *Mary's chair*; *Yes, father* — *Yes, John*). As soon as they are preceded by a possessive pronoun or a definite article (*his father's house*, *the mother's portrait*) they become class-nouns, and can no longer be said to resemble proper names. On this principle our texts contain only two examples pertinent to the statement

¹⁵ I.e., the prose extracts added to the book.

quoted, both from *B. H.*: *dear Mother's silver tea-pot, dear Mother's things*. To these may be added three instances of *Uncle's* from the same story; that is all. There are no doubt other nouns that may be used so as to resemble proper names, but only a few of them can be so used in the genitive; *aunt, doctor, nurse, cook*, none of which genitives occur in our texts. On the other hand, nouns like *man (men), woman (women), boy(s), girl(s)* etc., which might be said to resemble proper names, can only be used thus to address (not to denote) persons, and not (as such) in the genitive. In order to make out even a tolerable case for their statement, the authors would have to include, *a.* all occurrences of *father's* and *mother's*, when not resembling proper names (our texts would yield 27, besides the 2 genuine ones already mentioned, on a total of 1062 personal class-nouns in the genitive); *b.* all occurrences of *uncle's, aunt's, doctor's* etc. whether functioning as proper names or not; *c.* all occurrences of *man's (men's), woman's (women's), boy's*, etc. etc.; and even then it is unlikely that the genitives of such nouns would form more than a not inconsiderable minority. It will be evident that a statement requiring such elastic support had better be abandoned altogether:

In his *Modern English Grammar* Jespersen makes a few statements on the frequency of the genitive, some of which call for some comment. "In juridical language the genitive of such words as *accused, deceased* is common" (Vol. II, 9.52). *M. H.* has three examples: *the accused's maid, the accused's condition, the deceased's alcoholic disposition* (cf. *the deceased woman's gold*). — "The genitive of *the elder* and *the younger* is not unfrequent" (ib., 9.541). No instances occur in our texts. — "The genitive is not frequent with substantivized neuter adjectives" (ib., 9.9). No instances. — In Volume III we find: "In most cases genitives are used as adjuncts, as in *Tom's father*. But they also often stand as primaries." (1.41.) This is, of course, confirmed by our materials, unless one should prefer to substitute some weaker term for 'often'. — "Sometimes the substantive does not precede, but follows: I have always heard Miss Thursby's was an excellent school." (1.43). See above, p. 67. — "Very frequently a non-anaphoric genitive is used as a primary, where the meaning is a person's house, shop, &c., or, in the case of a saint, his church (cathedral)." (1.45). 'Very frequently' is correct if one considers the number of examples that may be collected from sufficiently extensive materials; but relatively to each special context? We refer to p. 72 above. — "Examples [of the post-genitive] with the definite article are comparatively frequent in Sh, but rare in PE." (1.57.) True, if J. means: relatively to each special context (there are none in our texts¹⁶); but from sufficiently wide reading a fair number of modern English instances may still be collected.

In *Essentials of English Grammar* we read: "The genitive plural of those words in which it is not distinct from the genitive singular is used very

¹⁶ There is one in *E. J.* with a possessive pronoun.

seldom indeed" (14.62.) In the light of our materials, this statement will have to be modified. Jespersen proceeds: "we do not say *my aunts' husbands, our friends' jewels, these doctors' opinions, the servants' faces,*" but he might have added that these and similar combinations are written fairly frequently. "Genitive plurals are, however, frequent in such more or less set phrases as may be considered compounds, e.g. *schoolboys' clothes, girls' friendships, a lovers' quarrel,* and in expressions of measures, etc." This is, of course, unexceptionable. — "The genitive is chiefly used with the names of human beings. With names of animals the *of*-phrase is generally preferred: *the head of our white horse* is better than *our white horse's head, the feathers of this bird* better than *this bird's feathers*. The genitive is, however, frequent in combinations like *a fox's tail, an owl's nest, a cat's paw,* which may be considered a kind of compound (= the tail of a fox, etc.)." (14.84.) 'Better', in between 'chiefly used' and 'frequent', strikes one as a curious shifting of the point of view, but its use is typically Jespersen; cf. *E. S.*, XXIII (1941), 80-82. — "When a country is thought of politically as a living being, the genitive is frequently used." (14.85.) In what kind of prose? See above, p. 72. In the next paragraph such an indication is given: "Poets use the genitive very often where *of* would be used in prose ... In the same way in higher literary style: *We talk much of money's worth (Ruskin). Setting out upon life's journey (Stevenson). Some journalists are inordinately fond of this genitive.*" (14.86.) — "The proper sphere of a genitive is that of an adjunct (a secondary). But a genitive may also stand as a primary, thus very frequently when a substantive has just been mentioned." (14.91) This is a reinforcement of *MEG* III, 1.41 (see above), and impresses one as an over-statement.

Common, quite common, freely used, chiefly used, quite usual, especially used, invariably used, very frequent, pretty frequent, comparatively frequent, not unfrequent, often, very often, sometimes — and, on the other hand, rare, unusual, exceptional, far less usual, rarely found, exclusively used, extremely rare, occasionally found, only used, not frequent, very seldom indeed: these, or words to the same effect, are the terms of which modern grammarians avail themselves to indicate the frequency of the forms and constructions discussed by them. Would greater precision be attainable? As said above, no one expects percentages in a general grammar; the grammarian necessarily has to proceed by rule of thumb. Still it seems to us that before stamping a form or construction as 'frequent', 'common', or the reverse, he should not only consult his card-index or his memory, but occasionally go to the trouble of computing its relative frequency in a number of texts of sufficient length and variety. This will no doubt take time; but there is no reason why a grammarian should do everything single-handed; there is such a thing as team-work, and a little arithmetic is nothing to be ashamed of.

As the results of more such investigations become available, it may be possible to go more deeply into the problem of the significance of the relative frequency of syntactic phenomena. This point was touched upon in our article on *to do*; here we will merely re-affirm our conviction that computations of relative frequency are not merely of practical importance. The problem, however, is only just beginning to draw scientific attention, and it will doubtless be some time before it can be satisfactorily solved. The American Report contains two observations on the matter that seem worth quoting:

We do not assume that the absolute frequency of occurrence of particular forms in the limited material here examined is in itself significant: we have simply tried to make sure of the *relative* frequency of the language usages appearing here in order to give proportion to our picture of actual practice and to prevent a false emphasis upon unusual or picturesquely interesting items. (p. 23.)

This is the purely practical point of view. Other aspects are suggested in the following passage:

Some of the significance of these language facts will, however, be best revealed by showing them in relation to similar situations as they appeared in older stages of the English language, for even complete statistics of the relative frequency of two alternative forms in any single period of language history can never give us a guide as to the relative importance of those forms or the direction of change. (p. 24.)

In Saussurean terms: is the theoretical significance of frequency a matter of diachrony only, not of synchrony? We incline to a different opinion; but it is perhaps too early to speak with entire confidence. Another question: is relative frequency a matter of 'speech' (in Gardiner's sense of the word,¹⁷ de Saussure's 'la parole') only, or is it also inherent in the system of the 'language' ('la langue')? Largely the former, no doubt, seeing that the relative frequency of any one syntactic phenomenon varies in different contexts. But some frequencies are probably inherent in the system of the language, though, of course, they are liable to change with the system. The question, then, is: which? The problem is evidently one that calls for research as well as speculation.

Groningen.

R. W. ZANDVOORT.

¹⁷ "Speech is applied language." (*The Theory of Speech and Language*, p. 318.)

Notes and News

'Provisional' it. On pp. 15-16 of the 'February number it was argued that in the sentence from Sweet's *Primer of Spoken English*, p. 80: *You must find it rather dull living here all by yourself*, it is not to be interpreted as a 'provisional object', and that *living here all by yourself* is not to be regarded as a 'real object' in the form of a gerund, but as an adjunct of cause or reason containing a present participle.

Though adjuncts of the latter kind are by no means rare, they are not so frequent but that two or three specimens encountered after the publication of the note referred to, may be of some interest. Here they are:

He used to get up very late in those days, sleeping so badly. D. Sayers, *Busman's Honeymoon*, p. 428.

You'll shock the Mr. Thinkwells, rattling on like this. R. Macaulay, *Orphan Island*, T. p. 196.

"Do you think — it's difficult for you to tell, not knowing him well — but do you think he had anything on his mind?" A. Christie, *Three Act Tragedy*, p. 144.

What is perhaps of even more interest is the following quotation from J. B. Priestley, *English Journey*, T. pp. 416-7 (Engl. edition p. 410):

And then again, I reflected, it is much pleasanter either working or idling in the City, a charming old place, than it is in Bolton or Jarrow or Middlesbrough.

At first sight, *it is much pleasanter either working or idling in the City* might be interpreted as containing a 'provisional subject' *it*, with a 'real subject' in the form of a gerund. On closer inspection, however, it will be seen that this analysis is incorrect, and that we have to do with a parallel to the sentence from Sweet, only with a subject instead of an object. *Either working or idling*, then, is not a 'real subject', but an adjunct, though of attendant circumstances rather than of cause or reason. The essential part of the sentence is *It is much pleasanter in the City than it is in Bolton* etc.; it is, therefore, a 'formal' subject, parallel to its function as a formal object in the sentence from Sweet. Of course, the way Priestley has built up his sentence, *in the City* at the same time belongs with *either working or idling*.

That Priestley's sentence is 'different' will be realised by comparing it with one containing an indubitable 'real subject', like the following from Poutsma's *Grammar* (Part I, First Half, 2nd ed., p. 173):

It is dangerous work, playing with explosives.

It is a great bore, having to answer letters.

It is instructive to read what Poutsma has to say on this and the preceding page on "the practice of indicating what is indefinitely denoted by a pronoun by a substantival word-group with a definite meaning." His first example is from Sweet, *N. E. Gr.* § 2100: *He was a wonderful man, that*

uncle of yours. Better than Sweet, who speaks of the pronoun being made 'pleonastic by tagging on the equivalent noun', Poutsma applies to the 'tag', of whatever type, the name 'repeated subject' (see also *ib.*, p. 276).¹

It will be safe to say, then, as regards sentences built on the *it* ... *-ing* pattern, that no examples have been found with *-ing* as a repeated object, whereas the construction is fairly frequent with *-ing* as a repeated subject. It was argued in the February number that in the only example of *-ing* as a repeated object ever adduced the form is to be interpreted, not as an object, but as an adjunct; it has now been shown that the same interpretation holds good for at least one example of what looks at first sight like a repeated subject.²

Z.

Reviews

Mittelenglische Dichtungen aus der Handschrift 432 des Trinity College in Dublin. Herausgegeben von RUDOLF BROTANEK. 218 pp. Halle: Max Niemeyer. 1940. Price RM. 12.

In this work the late Professor of English in the University of Erlangen has published seventeen texts from the above-mentioned MS., from which as early as 1896 he copied the mystery play of Abraham and Isaac, which was subsequently published by him in *Anglia* (XXI). The texts published in this volume were copied by Mr. J. A. Herbert of the British Museum, and on being collated with the original by Professor R. Spindler, proved most reliable.

Internal evidence shows that the MS. was begun shortly before 1458 and concluded in 1461, and that it was a real 'Commonplace-Book'. The texts here printed confirmed the author's opinion that the Mystery Play was indeed written on the boundary between East- and West-Midlands (*Anglia* XXI, 24 f.), a point to which we shall return later on.

The texts themselves cover only a very slight proportion of the book,

¹ One might also say 'expanded' or 'developed' subject (resp. object), the latter term being used by Dr. Visser in his dissertation on the syntax of More's English writings. The essential thing is that the subject (resp. object) is expressed twice.

Poutsma has no example of the type represented by "*It — it wasn't right, sir, auntie being killed.*" (Agatha Christie, *The ABC Murders*, p. 38), or "*Well, it's odd your saying that, sir, ...*" (same author, *Three Act Tragedy*, p. 86). For more examples see Kruisinga, *Handbook*⁵, § 98b.

² Kruisinga, *Handbook*⁵, § 102, quotes an example from Clemence Dane containing what looks like a repeated subject, though, as he points out, it is really an adverb adjunct: *It's bitter* [sc. cold], *driving*. It differs from the sentence from Priestley by being preceded by a clear break.

some 27 pages in all, the rest of the work is taken up by a discussion of the material, bibliographical information and elucidation. The poems of the MS. fall naturally into four groups:

- A. works of an edifying and instructive character (IV-VIII, X, and perhaps also III and IX).
- B. political poems (XII, XIII, XV-XVII).
- C. The mystery play of Abraham and Isaac.
- D. some unconnected pieces (I, II, XI).

Number XIV is a mere fragment.

We shall begin with a discussion of the poems of group D. The first poem is a fragment of three stanzas of Chaucer's *Ballad of Stedfastnesse*. In connection with it the author enumerates all the MSS. there are of the Ballad, and comes to the conclusion that the fragment was written down from memory, and applied to the nobles and not to the King, as is indeed apparent from the first line:

[Ye lo]rdes that desyre to be honerable.

The second poem is of greater interest, being in fact an enlargement of the well-known gnostic poem:

Pees maketh plenté,
 Plenté maketh pride,
 Pride maketh plee,
 Plee maketh pouerté,
 Pouert maketh pees.
 And therefore, grace growith after gouernaunce.

quoted by Professor Brotanek from Haliwell and Wright's *Reliquiae Antiquae*. The author then enters upon a lengthy digression on the first form of this verse in English literature, and the various transmutations it underwent in course of time, and on its appearance in German, Italian and French literature. Thence he passes on to a more general discussion of these and similar concatenations. Some of these make us wonder whether we might bring up in this connection the greatest concatenation of all, the one which sums up in a form easy to memorize one of the fundamental tenets of Buddhism. We refer to the so-called *Patīcassamuppāda* or Law of Dependent Origination, in which the twelve *Nidānas* or causes are spoken of as spokes in the wheel of Samsāra, an image which reminds us strongly of the 'rota Fortunae' or rather 'rota fatalis' as it is also called, whose origin is supposed to lie with Boethius.¹

¹ For those interested I here subjoin the Law:
 On ignorance depend the mental dispositions.
 On the mental dispositions depends consciousness.
 On consciousness depends objective and subjective.
 On objective and subjective depend the six organs of sense.
 On the six organs of sense depends contact.
 On contact depends sensation.

That this Law, which has puzzled a good many Orientalists, and even led Professor Kern to say that in it 'the difference between the *post hoc* and the *propter hoc* is utterly ignored' (*Manual* p. 47), does indeed show great similarity to the gnostic poems referred to by Professor Brotanek, cannot be denied, and it would be most interesting if a definite connection could be established. Even if the origin of the 'rota fatalis' is to be found in Boethius, as far as European sources are concerned, this by no means precludes its being originally due to Buddhist influence, for Buddhist tales and tenets had by that time long since percolated to the countries around the Mediterranean.² But such derivation need not necessarily be the outcome or indeed the postulate of our search, for is not the human mind essentially one all over the world, irrespective of race or creed, and might it not be led to embody its reflections in similar forms in East and West? However, in the poems of Group A we shall find well-authenticated traces of Buddhist influence.

Number XI is a mysterious and apparently senseless magic formula *For the Crampe*.

C. The Mystery Play of *Abraham and Isaac* will not be found in this volume, since Professor Brotanek had already published this in *Anglia* XXI.

B. The political poems all refer to the Wars of the Roses. The first is a comparatively long poem on the battle of Northampton (1460), which is described under the disguise of a bear-hunt. The third describes the battle of Towton (1461), and is peculiar for the device chosen. Instead of the contending parties themselves, their armorial bearings, especially

On sensation depends desire.

On desire depends grasping.

On grasping depends becoming.

On becoming depends birth.

On birth depend old age, death, sorrow, lamentation, misery, grief and despair.

Thus does the entire aggregate of misery arise.

But, on the complete fading out and cessation of ignorance cease the mental dispositions.

On the cessation of the mental dispositions ceases consciousness.

On the cessation of consciousness ceases objective and subjective.

On the cessation of objective and subjective cease the six organs of sense.

On the cessation of the six organs of sense ceases contact.

On the cessation of contact ceases sensation.

On the cessation of sensation ceases desire.

On the cessation of desire ceases grasping.

On the cessation of grasping ceases becoming.

On the cessation of becoming ceases birth.

On the cessation of birth ceases old age, death, sorrow, lamentation, misery, grief, despair.

Thus does the entire aggregation of misery cease.

Cf. Bhikkhu Silācāra, *The Majjhima-Nikāya*, München, 1924², p. 235 f; E. R. Rost, *The Nature of Consciousness*, London, 1930, pp. 55-6; C. T. Strauss, *The Buddha and his Doctrine*, London, 1923, pp. 39-41; H. Kern, *Manual of Indian Buddhism*, Strassburg 1896, p. 47; or any other authoritative work on Buddhism (Rhys Davids, Oldenberg, etc.).

² Cf. Joseph Jacobs, *Barlaam and Josaphat, English Lives of Buddha*, London, 1896, pp. XIII-XIV, Deussen, *Allgemeine Geschichte der Philosophie*, 1911, II, 1, 485, and especially, for Indian influence in general, R. Garbe, *Die Sāmkhya-Philosophie*, Leipzig 1894, pp. 85-105.

heraldic animals, are introduced. Professor Brotanek has taken great pains to explain the symbolism employed here in all its details, and in most cases he has succeeded in identifying the persons symbolized, though there are a few cases in which even he has to confess failure. The last poem in this group contains two versions (one from MS. Lambeth 306) of a poem entitled *Twelve Letters save England*, which employs the traditional device of capital letters indicating well-known persons. In this poem, too, the explanation was not easy to find, but had already been established by others.

We now come to the poems of Group A, which opens with *A Story of Kyng Robert of Cesyle*, so well-known from Longfellow's charming version of it. This story ultimately goes back to a Buddhist — and perhaps even older — Indian tale and the author refers to Varnhagen's studies on its origin and various transmutations.

Another Buddhist tale which became highly popular in the Middle Ages is the legend of *Barlaam and Josaphat*, which even a simple comparison will show to be based on the Life of the Buddha.³ Here it is represented by *A Story of Kyng Palaan*, containing the incident of the Trumpet of Death, which is also of Buddhist origin.⁴ The author gives a long list of thirty non-English and four English examples (some of the latter in several versions) of this *motif* in European literature.

These two poems, as Professor Brotanek points out, were, like the others of the group, written in elucidation of pictures, as is apparent from such lines as

Here may ye se this yonge page (VIII, 8)

Lo, here þe kyng his wrytte to veryfye,
Hathe charged his trompet to blowe eerely (VI, 25)

and from the abrupt transitions between the stanzas.

To illustrate how fully the texts are explained and what learning and wide reading the editor has brought to bear upon his material, we may adduce the poem entitled *A Miracle of oure lady, done to ser Amery knyght*, which itself takes up no more than a page and a half, and comes in for 24 pages of comment. It is the well-known story of the impoverished knight who sells his pious wife to the devil. The Virgin, however, takes her place and the devil is frightened off. The author gives a long list of versions of this legend in Latin, French and English. In discussing the origin of Christian legends, he points out that it is not only Classical antiquity to which we should look for the source of many of these tales, but that Scandinavian mythology offers many sources as well.

In connection with *A lamentacioun of our lady for sweryng*, we have our attention drawn to the medieval inclination to highly graphic and colourful oaths and imprecations, which is indeed in keeping with the

³ Cf. J. Jacobs, o.c. Intr. XLIV ff.

⁴ Ibid. LXII-LXIV.

emotional character of the period. The author adduces many parallel passages from Middle English authors blaming this practice and refers to H. Lange, *Die Versicherungen bei Chaucer*, Diss. Halle 1892; Th. Helmeke, *Beteuerungen und Verwünschungen bei Chaucer*, Diss. Kiel 1913; Swaen, "Figures of Imprecation", *Engl. Stn.* XXIV, 16 ff., 195 ff. (1898) and W. Gregor's list of oaths in Lyndsay's *Satyre of the thrie Estaitis* (Dunbar, ed. Small 1893, III, 227 ff.) (p. 109).

As to the place and the date of the MS. Professor Brotanek comes to the conclusion that the poems of group A form a dialect-unity. This is also the case with the poems of group B, which no doubt are the work of another author. A comparison of the language of these two groups and that of the Mystery Play of Abraham and Isaac (which is carefully investigated) proves that 1) the text was written south of the \bar{a}/\bar{o} boundary; 2) *a* before a nasal and nasal group (except lengthening-groups) is *a*; before lengthening-groups A has *o*, so has B (except in XVII, which has a number of *a*-forms), C shows vacillation; 3) the shortening of OE. \bar{a} is *a* in A, *a* or *e* in B and C; 4) *y* has become *i* everywhere (occasional *furst* is due to Western influence); 5) besides assimilated forms there are a few unassimilated forms: *mikel*, *penk*, *wirking*.

The three groups show an East-Midland character, which confirms the internal evidence connecting the MS. with Northampton (p. 5). Moreover, the two Northamptonshire documents published by Morsbach (*Alt- und Mittelenglische Texte* X, 10 and 28) are proved by the author to be in agreement with the language of these poems (p. 192), which is also proved for the language of the charters of Northampton in the *Liber Custumarum* (p. 193). There are, however, in the MS. a number of West-Midland forms, which may be explained from the fact that Northampton is situated in the western part of the East-Midlands. Professor Brotanek is of opinion that the writer must have been a man from the borderland between Warwickshire and Northamptonshire, which might explain the admixture of West-Midland forms. He adduces no fewer than nine dialect criteria pointing to the East-Midland character of the language (p. 191), and his explanation of the West-Midland forms seems to us the most acceptable that might be suggested.

The work struck us as a scholarly treatment of a material that, if we may venture to say so, does not in all its parts fully deserve the attention lavished on it. Nevertheless, the author's learned digressions into the field of folklore and comparative mythology, make the work of greater importance than the poems which originated it. It must have been a source of pleasure to the author and we hope it may be consulted by many interested in these subjects, reflecting as it does a mind deeply read and widely informed, and a procedure which is both leisurely and thorough. Nor need we be surprised at this, considering the author's statement that his connection with the MS. began as early as 1896.

We may perhaps wind up with a few doubtful points. *pouerte* (IV, 6) probably should be *pouerte*. — On p. 41 the author speaks of 'ein ...

niederländisches Stück "*Vom nackten Ritter*". This is probably not the original title. — On p. 46 (note 8) the author, speaking of a possible connection between a place in Boethius' *De Consolatione Philosophiae*, and the *Magnificat* adds 'mir scheint der Philosoph Kenntnis der christlichen Überlieferung zu verraten'. This is no doubt the case, for Boethius, though finding consolation in pagan philosophy, was a Christian. — The author says the poems betray no trace of the diphthongization of *i* (p. 175, 8), but he must have overlooked the rime *cyre : feyre* (VI, 16). Cf. also Anhang I: *Balat set upponne the yates of Caunterbury* (1460); p. 201: *slayne : inclyne* (61, 64); — *yeue* (180,5) *yeuen*, *yeue* (194,5) are probably not due to widening of *i* to *e*, but to Old-Mercian undiphthongized forms, cf. Bülbring § 75, and Jordan § 156; *bien* (194,7) is inconclusive with regard to the change $\bar{e} > \bar{i}$, and so is *byn* (195,7), which may be an early shortening. For similar cases cf. Jordan, § 34.

Leiden.

A. A. PRINS.

A Syntax of the English Language of St. Thomas More. A. The Verb. By F. TH. VISSER. XXXII + 443 pp. 1941. (Diss. Nijmegen).

This book is the first part of a work which, we understand, was originally meant to appear as No. 43 in the Series "Materials for the Study of the Old English Drama", under the editorship of Prof. Henry de Vocht, of Louvain. The volume contains the first eight chapters, all that was in print at the outbreak of the war. As it was found impossible to continue the publication, Prof. de Vocht kindly ceded the material to the author, to be used by him as a doctoral thesis. The remainder of part A., dealing with the rest of the verb, although completed in manuscript, has not yet appeared.

We must begin by paying high tribute to Dr. Visser for his admirable and well-nigh medieval industry. If we may hazard an estimate on the basis of the Table of Contents preceding the present volume, the discussion of the verb alone may well run to over 1400 pages. Every section is illustrated with an almost exhaustive — and to the reader occasionally exhausting — wealth of quotations. The index of words at the end of the last volume will, no doubt, be something like a concordance to the whole of More's English *œuvre*.

Dr. Visser successively discusses: 1. Verb and Subject, 2. Verbs without a Complement, 3. Verbs with a Complement, 4. The Present Tense, 5. The Preterite, 6. The Infinitive, 7. The Past Participle, 8. The Form in -Ing.

The author's treatment of More's language is essentially synchronous, but he has thought it his duty "to find out, wherever possible, how far

More's usage agrees or disagrees with that of earlier or later times" (p. XV). For this purpose he gives frequent references to previous and subsequent stages of English, sometimes quite lengthy ones too, so that the book in places begins to resemble a historical syntax.

It may seem ungracious to quarrel with the author for giving us too much, but the introduction of scattered and isolated diachronous elements in an otherwise synchronous account is of doubtful value. It is certainly useful to be reminded that there are no earlier or later parallels to certain of More's syntactic turns, but when such parallels or prototypes are shown to exist, we are certainly not justified in concluding that no syntactic change has taken place. Suppose we are discussing the origin and growth of the Mn. E. progressive. Among the numerous examples of O.E. *beon/wesan* with imperfect participle which M. Mossé has so conveniently collected for us, it is no doubt easy to find some that are completely parallel in meaning with a modern progressive. But can we now comfortably sit back in our chair and conclude that there has consequently not been any change in the use of the progressive since the days of King Alfred? Obviously not. For the O.E. construction was often used where Mn. E. has a non-progressive form and vice versa, as is proved by the simple expedient of translation from and into Old English. It is clear that the construction must have specialized some of its meanings, developed new ones, and dropped old ones, in short, must have been entirely re-interpreted in the course of time, so that a correspondence between a progressive as used by King Alfred and one as used by Mr. Aldous Huxley is hardly more than a coincidence. Behind the parallels quoted by Dr. Visser as evidence that a construction used by More does not mark any syntactic innovation, a world of difference may lie hidden and the agreement pointed out by the author may well veil a profound grammatical change. I hasten to add that the instance quoted by me is entirely hypothetic; Dr. Visser is not guilty of any such crude reasonings. I only mean to point out the limited value of the evidence produced by his method and its dangers to the unwary.

The value of a book on historical syntax is in direct ratio to the writer's knowledge of modern syntax. The profounder his insight into the structure of the present-day language, the more fruitful his investigation of its older stages is apt to be. For with a variation on a well-known dictum of Hugo Schuchardt it may be said that the highest peak from which we can survey the past is the present. Now grammar, like history or theology, cannot be written without a standpoint, and it is therefore pertinent to ask what are Dr. Visser's views with regard to the nature, aims, and methods of syntactic research. He himself says in his Introduction (p. XV): "I have made this investigation without committing myself to any linguistic theory, aiming only at the greatest possible objectivity." This is not only his right, it is his duty. A scholar is not expected to state as true what he does not believe in. An imposing bibliography testifies to the extent and variety of Dr. Visser's reading. To what conclusions has it led him? The general impression gained from his book is that temperamentally he feels most at

home in the grammatical systems of Poutsma and Jespersen, two eminent scholars, who have done much to promote the cause of our studies, but whose work is definitely not in the vanguard of progress. Modern linguistic thought with its insistence on emancipation from the concepts of classical grammar, its constant endeavours to hammer out an autonomous system of grammar for every individual language, its unwillingness to admit extra-linguistical, especially logical, criteria, its horror of explaining anything in the terms of something else, of interpreting, in other words, any construction as "used instead of" or "equivalent to" something quite different, its ruthless elimination of history as an explanatory factor, all this, I am afraid, is not really familiar and perhaps not even congenial to Dr. Visser. Many of his technical terms and ways of putting things indicate notions that the modern grammarian is pleased to reckon among the better dead and conceptions that to him are one with Nineveh and Tyre. I quote: clause equivalents, participial and infinitive constructions, elliptic sentences (all on page 3), "omission"¹ of *it* (5), of the relative (39), of *to do* in questions (251), of *being* in *It would be a wild, presumptuous thing and him a great minister* (79), a subject "standing" in the first part of the sentence (39), a preterite of modesty that is used "instead of" a present tense (295), the "voice" of the "infinitive" (351), the "past" participle (361 ff.), a construction with verbal -ing that "can be expanded into" a relative clause (399), etc. etc., *j'en passe et des meilleurs*.

On the other hand there is also plenty of evidence that Dr. Visser is by no means blind to the more glaring absurdities and inconsistencies of traditional syntax and that he has sedulously and sometimes successfully endeavoured to avoid them. In one and a most important respect I am happy to see that the author subscribes to modern principles and that is in acknowledging the primacy of form over function and meaning. It is clear that Dr. Visser is not one of those grammarians who never reflect on the basis of their science; there is much in his work to show that he has tried to account to himself for the principles of syntax and grammar generally. While regretting that his speculations should not have led Dr. Visser to where they have led many of his contemporaries, I think we have to accept them as they are, and his book fortunately contains enough good things to make it a useful contribution to our knowledge.

The author may be interested to take note of some details that struck me when going through his work.

He speaks of proleptic *it* in such a sentence as *it is no meruail though*

¹ Why is the shorter form in these cases always explained as the longer minus the "omission"? When will the bold spirit step forth who interprets the longer as "equivalent to" the shorter plus an intercalation? Seriously, as appears from p. 34, the author is aware that the term omission is objectionable in these cases. Why then use it? It may certainly be useful to compare sentences with and without the words in question, but only to contrast them, not to interpret one in the terms of and as a variant of the other. If such a comparison is made, I would suggest the word *absence* as less invidious than *omission*.

his wife be well teeming and explains the subject pronoun as developed in the following clause (7). This view, I think, is quite acceptable. We can indeed look upon the following clause, stem with *to*, or verbal -ing — Dr. Visser's convenient generic name is syntactic unit — as a specification, paraphrase, or, if you like, apposition of *it*. So far, so good. But unfortunately this view leads the author to the pernicious superstition that the following syntactic unit is the logical subject of the sentence. This bars the way to an intelligent interpretation of the construction and is a mere sop to logic. Dr. Visser does not explain the *raison d'être* of the construction, a thing which no grammarian ever seems to have thought of doing, nor can do, as long as he persists in the traditional error. This is not the place to discuss the matter; I hope to publish a short paper on it before long.

The term introductory *there* (p. 38) is unsuitable, because the word is not always introductory. It may follow the finite verb (*Is there any news to-day?*) and even have postposition in appended sentences (*There is a bathroom in the house, isn't there?*). These two facts, incidentally, are among the proofs that the word is the grammatical subject.

The author seems disposed to ignore the traditional distinction between objects and adjuncts, I do not know on what grounds. It is, of course, true that a sharp line of demarcation cannot always be drawn between the two, which means that the distinction is not really important. Dr. Visser speaks of objects in cases like *go thou boldly forth thy journey* and *the very face sheweth the mind walking a pilgrimage* (p. 61), where the verbal complement expresses extent or direction in space and consequently rather amplifies the meaning of the verb than completes it, for which reason I should prefer to call it an adjunct. Similarly I should speak of an adjunct of benefit, not of an object in *I have numbered him the leaf* (p. 218) and in the oblique of interest, *alias* the ethical "dative": *look me now how few saintuary men there be* (218). And surely verbs like *to dedicate something* to take an adjunct, not an object? In this connection I may point out that the wording of a remark in § 136 might have been happier: "Sometimes the receptive character of the indirect object is emphasized by means of prepositions." I think I see what the author means, but when the word is preceded by a preposition it ceases to be an object and becomes a prepositional adjunct.

In § 62 Dr. Visser refers to "verbs with a distinctly passive implication" as in *The first consignment sold out in a week; the boat upset; the eggs hatched out easily*. Do I smell sulphur here and do I glimpse the cloven foot of the logician? Linguistically there is no question of passivity here, because no agent is thought of. The publisher who states with satisfaction that a book of his sold out in a week is not thinking of the people who sold the copies, but of a quality of the book that made for popularity. Similarly when I say *the boat upset* I state what the boat did, not what the waves or wind did to it. And a sentence like *the eggs hatched out* predicates something about the eggs, and not of the hen that sat on them.

It is better to speak of the intransitive use of verbs that can also, and are perhaps more generally, used transitively.

When discussing groups of the type *no man that was by at your crysteninge*, the author says that the object has the form of the possessive pronoun. This raises the question whether the traditional distinction between subjective and objective genitives has any reference to linguistic reality. I think not. It is generally argued that *your christening* implies the notion "the priest christened you" and that consequently we have an objective genitive here. But I submit that the construction rather suggests "you were christened" and therefore contains a subjective genitive. The truth is, of course, that the distinction between subjective and objective cannot be applied to the relation between a genitive and its leading member. Linguistically the pronoun is the secondary (logical, psychological) subject of the verbal ing, whatever it may be logically.

In his treatment of Aspect the author follows the views laid down by Koschmieder in his *Zeitbezug und Sprache* (Leipzig, 1929). Dr. Visser distinguishes Aspect I (Koschmieder's Aktionsarten) and Aspect II (Koschmieder's Aspekte). My objection to the distinction is that Aspect I is inherent in the meaning of the verb; it only tells us that a verb has a certain shade of meaning which another verb lacks. This is a purely lexicographic matter; it has no syntactic consequences. It may be perfectly true that *to begin*, *to rise*, *to fall* (*ill*, *in love*), etc. are verbs of an ingressive aspect, that *to catch*, *to eat up*, *to find out* are terminative in character, that *to sparkle* is iterative and that other verbs are durative, but the whole distinction is grammatically perfectly immaterial. A durative verb does not behave differently from an ingressive, a terminative or an iterative verb. All of them, for instance, can occur in the progressive. Grammar is only concerned with significant differences, else it would also have to take cognizance of the difference between *to play cards* and *to play scales*, or *to produce a play* and *to produce a line*. Aspect II is grammatically significant; it distinguishes between perfective and imperfective verbs.

It is inevitable that a reviewer should especially stress those points in which he differs from the reviewee, but I will not conclude without saying that I have read many of Dr. Visser's pages with satisfaction and mental profit. I shall look forward with interest to the publication of the rest of his work.

Leiden.

P. A. ERADES.

Charles Reade. Sa vie, ses romans. Par LÉONE RIVES. 525 pp. Toulouse: Imprimerie Toulousaine. 1940.

It's Never Too Late To Mend. An edition of Charles Reade's unpublished drama, with an introduction and notes. By LÉONE RIVES. Toulouse: Imprimerie Toulousaine. 1940.

In one of his literary essays ("Novelists of the Seventies" in *The Eighteen Seventies* — Cambridge University Press, 1929), Hugh Walpole writes: "When one considers the present industry in the reinvestigation of minor and forgotten Victorians it is really astonishing I think that these two men (Reade and Kingsley) have found neither critics nor biographers of merit ... Charles Reade is crying for his biography."

Well, this pious wish is now fulfilled. Miss Léone Rives has written not only the biography so ardently desired by Hugh Walpole, but also a thorough and excellent analysis of Reade's novels. Her work shows all the characteristics of the formal thesis "written in partial fulfilment of the requirements" for an academic degree. It is ponderous, painstaking, sober and complete, leaving nothing in the shade, not even the fact that when he was some four years old and taken to school for the first time, young Reade was not satisfied with the mere rice-pudding he received and asked for meat. Miss Rives's work abounds in anecdotes of this kind. Whether they will help us to understand Reade's art, I beg to doubt. Anyhow if the authoress has learnt the lesson of German thoroughness, she has also learnt the lesson of French orderliness. Her "thesis" (if "thesis" it is) is clearly written and well presented, and is so far the best documented contribution to the study of the Mid-Victorian novelist we possess. It is certainly more reliable than the Memoir of Charles R. Reade and the Rev. Compton Reade (London, 1887) or the well-known book of reminiscences of J. Coleman (1884). The biography published in 1931 by Malcolm Elwin is rather the story of Reade's numerous lawsuits.

Miss Rives's work is divided into two parts, dealing respectively with the life (pp. 1-188), and the novels (pp. 189-476).

There is something both provoking and endearing in Reade's personality, with its odd generousities and impetuositities, its apparent greediness and honesties, its peculiar notions of literary property and its cavillings, its combativeness and impatience. But what the biographical section makes clear, is first that Reade developed a passion for the stage and began by writing many dramas which nobody would play before he consented to write the novels that were to make him one of the most popular and famous novelists of his time; and secondly, that he had a strong sense of justice which spurred him to activity on the part of the oppressed. These two main features of his personality explain that he was prepared to follow Dickens in two aspects of the novel, dramatic method and social purpose.

The second part of Miss Rives's work is more interesting. It is subdivided into four main chapters, devoted respectively to the technique of

the Readean novel, to his social novels, to his historical novels, and to the psychological elements to be found in them.

Reade's technique is well-known. He would not begin his stories until he was surrounded on all sides by personal note-books, compilations, press-cuttings full of facts bearing on the kind of life he was about to describe. He was certainly the most laborious of the "document" novelists, but he was not the first. Miss Harriet Martineau constructed her tales illustrative of political economy out of commonplace materials with which she too surrounded herself before writing her fiction. Reade himself called his fiction "matter-of-fact romance", though many of the incidents related in it seem exaggerated and improbable. But the situations which appear most improbable usually rest on documents, for Reade affirmed "I feign probabilities. I record improbabilities". Reade thus illustrates a tendency in English fiction which goes back to Defoe or rather to the Gothic novel, to seek the unusual, the abnormal phases of actual life, and also the sensational. Besides his technique reminds us that he belonged to a period influenced by the methods of science. Zola's method of personal investigation was adopted by Reade. For instance, his picture of gaol life in *It is Never Too Late to Mend* was drawn from personal inspection and study of several gaols, among others Reading gaol. But Miss Rives is anxious to prove in her general conclusions that the general atmosphere of Reade's novels is unlike that of Zola's. He was a realist and not a naturalist.

One of the consequences of such a technique, and one to which Miss Rives ought to have given more importance is that tendency towards diffuseness which characterizes the Mid-Victorian documentary novels. This diffuseness is already conspicuous when Reade is accumulating and ordering actual facts for denouncing the horrors of prison life (*It Is Never Too Late to Mend*), but it is still more so when he is painting with what he pretends to be absolute accuracy some great historical pageant as in *The Cloister and The Hearth*. This work is a good illustration (together with *Barchester Towers*, *Hypatia*, *The Last Days of Pompeii*) of the expansive tendency of XIXth century literature. Whereas novelists like Fielding, Smollett, Richardson concentrated the reader's interest on definite persons, or, like Jane Austen, on definite aspects of emotional experience, the Mid-Victorian novelists extended the province of fiction to include whole classes and groups of people. Fiction became "grandiose and panoramic"¹. Outside literature we can trace the same tendency. The Mid-Victorian age was an age of exhibitionism and expansion, fond of glittering pageants and shows, of firework displays, of pomp and circumstance. It was anxious to reassure itself of its own power. Besides the system of elaborate documentation tended to extend the territory of fiction so as to include the greatest possible wealth of facts. That "excursive" technique is often irritating, namely when it reaches the extravagances of

¹ See Ernest Reynolds: *Early Victorian Drama*. Heffer and Sons, Cambridge, 1935.

some of the lesser novelists (Ouida) — and Reade's novels are not always free from false tricks, false violence, false pathos, false situations, at least in appearance since Reade pretended to have "recorded" all his "improbabilities".

The chapter on technique is the most interesting and the most original. The other chapters are devoted to the study of the subject-matter of the novels, social and historical. Thus *It Is Never Too Late to Mend* has for its principal object the reform of prison discipline and was effective for it actually contributed to the reform of prison discipline in England. *Hard Cash* is an exposure of the abuses connected with lunatic asylums, to which Reade later on returned in *A Terrible Temptation*. This novel also expresses Reade's view of the function of the novel, as well as his aesthetic in the portrait of himself as Mr. Rolfer. *Foul Play* shows the dangers of overloaded ships and marine insurance, whilst *Put Yourself in His Place* deals with rattening and the abuses of trade unions, for Reade had the prejudices of a Tory country squire. Besides these four most important themes (prisons — madhouses — underwriting and trade unionism) Miss Rives also considers the secondary social themes which she ranges under four heads: magistrates, bankers, doctors and ... women.

She then proceeds to the study of the historical novels: *The Cloister and the Hearth*, *Peg Woffington*, *Griffith Gaunt* and *The Wandering Heir*. She rightly lays the stress on the importance of the picture of the milieu described in these novels, that "milieu" which comes to dominate the action and, to some extent, to submerge the dramatic interest.

A last chapter is devoted to the "Psychology in the Novels". That this chapter should be short and limited to a brief examination of a few elementary passions such as love, jealousy and family feelings, will be readily realized. Reade was rather a melodramatist and the sources of his tragedies are in the events rather than in the characters. Miss Rives however rightly calls our attention to the vividness and depth of the psychological element of jealousy analysed in *Griffith Gaunt*, which, in my opinion, is the best novel that Reade ever wrote. It deserves republication.

I shall not say the same of the play *It Is Never Too Late to Mend* Miss Rives has edited. To read a fourth-rate book is a sin, to popularize it is a crime. Charles Reade was convinced that he was a born dramatist, but the play to which Miss Rives introduces us proves that Reade's dramas are deservedly forgotten and that nothing can excuse the critic who unearths them — not even the fact that Reade wrote at a time when the English drama was at its lowest ebb. The play is a poor melodrama full of false tricks and mawkishly sentimental exclamations. Reade believed that fiction and drama were the same form and since his conception of the drama was based on a strange mixture of reality and sensationalism, it influenced the technique of his novels whose atmosphere is often melodramatic and tempestuous. Miss Rives, in her introduction, tries to convince the reader that the value of the play lies not only in the social appeal, but also in the character painting and the dramatic power it displays.

The reading of the play completely destroys this high opinion. Miss Rives also states that "Reade deserves to have the front rank in the history of the English stage as the father of the modern theatre ... He gave it a new twist by resuming the old conception of Aristophanes and Euripides who looked upon the theatre as a school of teaching. Together with Ibsen, he guided the dramatists of the twentieth century towards the realistic tendencies, nurtured and fostered by Arnold Bennett, Gilbert Cannan and Granville Barker. To him, first of all (see his play *Free Labour* dealing with the Trade-Union problems) we owe the drama "with a purpose" which reached its highest pitch with Galsworthy and Bernard Shaw." All these assertions ought to be challenged. First there is no justification in treating Bennett and Cannan as dramatists; secondly there is no justification in calling "dramas" the "melodramas" of Reade, in which there is no character-drawing, no psychological evolution; thirdly there is no justification in saying that Reade resumed the old conception of Aristophanes and Euripides, since their didactic and moral conception had never been lost in the history of the English stage; and chiefly there is no justification in treating Reade as the great guide towards the realistic drama of the twentieth century. Reade's realism is purely external and artificial; it is a realism of stage properties and at its best of social situations but no realism of character and atmosphere. That false realism may have impressed Reade's contemporaries as we can see from this account of the first production of the play given in the *Reader* (Oct. 14th 1865) and quoted by Miss Rives: "When the curtain went up, a burst of applause broke out on the minutely painted scene, filled with realities. A practical windmill had its sails in motion, and a cardboard church was set up on the top of one of the hills. The grass was green enough to cut in one of the painted meadows, and told in very well with the built up stable, real hay, real horse, and real water which was pumped out of a real pump, by a real girl (sic); presently two real-looking farmers ride on real geldings; and shortly after, a very well-dressed convict rides a donkey which seemed to be a piece of gratuitous realism, as he evidently was no coster-monger. It was now quite evident we were going to have a most intensely real drama, and we were not deceived". There is realism and realism, or rather there is actuality and realism. Tchekov's is certainly not Reade's realism, but in art Tchekov's is the only realism we can accept and admire.

The notes are poor and scanty. What else could they be with so poor a text? They mostly consist in corrections of the misprints the original copy contained — misprints so glaring that there was no necessity of correcting them. For instance Miss Rives says that "*the Policeman disarm and handcuff him* is no doubt a misprint for *disarms and handcuffs him*". Sure, there is no doubt about it! Fortunately for Reade's reputation, this edition of the play is for private use only, not for circulation.

Brief Mention

Der Diphthong. Eine kritische und experimentelle Untersuchung von PAUL MENZERATH. (Phonetische Studien herausgegeben von Paul Menzerath, 2.) Mit 15 Abbildungen. 139 pp. Bonn u. Berlin: Ferd. Dümmlers Verlag. 1941.

"The peculiarity of the falling diphthongs is that we do not really pronounce two definite sounds; [ai] does not really consist of an [a] + an [i], but these symbols only denote, more or less accurately, the initial and final sounds. In reality we pass from an *a*-sound through an intermediate series of glides, till we reach the position for the *i*-sound. The position for the final sound is sometimes not held for an appreciable length of time. In that case the diphthong really consists of one vowel and a series of glides." (E. Kruisinga, *English Sounds*, 4th ed., § 166.). This is what many generations of students have been taught to believe, and this, if Prof. Menzerath's conclusions are accepted, they must be taught no longer. Experiments with sound films seem to have proved beyond all manner of doubt that a diphthong like [ai] consists of an [a] + an [i], and of nothing else. Phoneticians will have to take note of this discovery; if they agree to drop the 'intermediate series of glides' from their accounts in future, few will probably regret its disappearance.

This is not the only item in the current theory of diphthongs that is challenged by Prof. Menzerath; he also has his own views on the relative quantities of the two components, and on many other connected problems. His monograph is to be recommended to all who are interested in phonetics¹, though only those possessed of the requisite technical knowledge will be able to appreciate the experimental part. What he has to say on the diphthongs (and triphthongs) actually existing in various European languages and dialects is interesting as well as instructive. One is only surprised to find no mention of Frisian, though this language possesses a very remarkable system of diphthongs and triphthongs (see P. Sipma, *Phonology and Grammar of Modern West Frisian*, Oxford, 1913). Statements on Dutch sounds are based on E. Blancquaert's *Practische Uitspraak-leer van de Nederlandsche Taal*, Antwerpen, 1934; Zwaardemaker and Eijkman's *Leerboek der Phonetiek* (Haarlem, 1928), and Eijkman's *Phonetiek van het Nederlands* (ib., 1937) are never mentioned. "Eyckman (The Syllable S. 180)" is a reference to an article in *English Studies*, XI (1929), 171-182. — Z.

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Strongly recommended.

Old English Reader. By G. VAN LANGENHOVE. Part the First: Texts. (Rijksuniversiteit te Gent, Werken uitgegeven door de Fakulteit van de Wijsbegeerte en Letteren. Serie: Tekstboeken. No. 1.) xii + 318 pp. Brugge: Uitgaven „De Tempel”. 1942. [To be reviewed.]

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¹ A copy is available in the Groningen University Library.

John Ruskin und die Schweiz. Von E. G. KOENIG. (Schweizer Anglistische Arbeiten, 14. Band.) ix + 152 pp. Bern: A. Francke A. G. 1943. Schw. Fr. 9.—; RM. 5.85. [To be reviewed.]

PERIODICALS

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A Permanent Element in Pearl Buck's Novels

It seems preposterous to speak of Pearl Buck's novels as a whole; for who, indeed, would dream of presenting this impressive portrait gallery, every member of which is a perfect and eternal type? As for their author's philosophy, it is no less impossible to give a precise idea of it. Her doctrine is far too vast to be grasped with the least chance of accuracy, and her numerous stories, complete in themselves, are so different from each other, that an analysis of them all would lead to certain failure.

Yet, on reading these novels through, one cannot help putting together some similar processes which constantly appear in them. Very often the hero of a story reminds us of another character we have seen somewhere in Pearl Buck, but who was placed in a different situation. And by making transverse cuttings through her works we can bring forth to a certain extent the similarities or, on the contrary, the differences which exist between their elements. We do not propose, therefore, to study Pearl Buck's characters, but to show the way she puts them on the stage, the precision with which she opposes them and, above all, the delicate shades with which she paints the reactions of those characters.

It is chiefly a question of technical means, a study of the main lines, or permanent element in her work. And if such a method logically follows the novels in their natural order, it does not necessarily mean that there is a gradation or a progression towards a perfect piece of writing, this one being the last.

The first thing to be noticed is that Pearl Buck takes a delight in transplanting favourite characters to different climates in order to see their reactions to the new surroundings; she is a specialist in transplantation.

The work in which this method appears at its best is the first novel *East Wind, West Wind*. It is the simple story of the son and daughter of an old Chinese family. The daughter is married to the man to whom she was promised even before her birth, but her husband is modern and has studied in America; the son, on the other hand, goes to America without his parents' consent and there he marries an American girl. Such are the causes of the arising conflict; when we have all the elements of the problem, skilfully presented, Pearl Buck successively examines, as one would do in mathematics, every possible solution; in other words, the whole book might have been written in dialogues, on the stage, presenting each actor in conversation with all the others. She shows, for example, the young Chinese wife struggling with her husband, and the same husband in contact with his parents; then the son coming back from America and going to live with his modern brother-in-law; later on, when he thinks his parents are prepared for it, he introduces his foreign wife. And when both couples have a child, the problem is presented under its various aspects;

E. S. XXV. 1943.

we can even foresee what each following scene will be, for we know that, in this book at least, we are not spared one effect resulting from the numerous contrasts. At the end of the story the author sums up the painful conflict, and though she uses sad words, on a purely mechanical plane, we cannot help noticing the secret satisfaction of the artist who has thoroughly accomplished his task. The Chinese girl says: "With what pain of separation has the child of our brother and sister taken on his life! The separation of his mother from her land and her race; the pain of his father's mother, giving up her only son; the pain of his father giving up his home and his ancestors and the sacred past of his religion!" A mere look at the possessive pronouns in this sentence clearly shows that she does not forget anybody.

The next trilogy *Good Earth, Sons, House Divided* presents the same conflict between old and new, but it is developed on a wider scale.

In the following story, *The Mother*, there seems at first to be no contrast, since there is only one essential character, a mother living in her own country; but the contrast exists nevertheless and is perhaps more striking than in the preceding novels. In fact, Pearl Buck does not give a proper name to this mother, she is anonymous, for she has all the qualities of a mother, no matter to what race she belongs. Renunciation, self-sacrifice and absence of vanity — we find all these virtues in various degrees in our own parents. But this Chinese mother lives in a country which has remained unchanged since the Middle-Ages, and as Western civilization had no influence on that part of the world, this mother might be contemporary with a European woman of the XIIIth century. The contrast here is chiefly anachronic, and very often we get the impression of being outside time, in the realm of eternal things.

Exile and Fighting Angel form but one evocation of the past, seen under two different aspects; here again we have transplanted people, — Americans, this time — but the contrast between the two civilizations is emphasized by the inward conflict which separates Pearl Buck's father and mother. Though they are thrown together in the isolation of this wide country, they do not feel close to each other; they live in very different worlds. The masculine point of view, as well as the feminine one, is interesting in itself and the fact that the two volumes seem to contain no repetitions and may be read together without fatigue, is sufficient proof of Pearl Buck's skill in the delicate art of handling contrasts.

In *The Patriot* the conflict is located within narrow limits, since the marriage takes place between a moga, a modern girl, and a young patriot; but if the differences which separate these oriental peoples are less obvious to Western eyes, there is yet a wide abyss between them, in the way they interpret things. The contrast is no less acute and painful. For us, a Chinese is not a talkative person; but this reserved Chinaman, on going over to the foreign country, finds his wife a match for him in matter of secrecy; and when the Chinese indulges in a small exclamation of surprise, his foreign friend advises him never to let his feelings act upon his soul.

Here Pearl Buck has mastered her technique and brought it to perfection; she no longer insists but rests content with some remarks, some trifling observations, as it were, made at random. As we go along through her work it seems that Pearl Buck takes great care to make us forget what her main principles are and how her method works. She does not like to give her recipe, but she at least pronounces the word "transplanted" once (page 227 of *Other Gods*): "out of the crudest, most commonplace blood transplanted to a rocky American farm, from none knew where in Europe, it produces this narrow-hipped, broad-shouldered creature of beauty." And this brings us to the American novels, *This Proud Heart* and *Other Gods*. Both these stories have an episode which takes place in foreign countries, in India or in France; but we see by the way Pearl Buck deals with such episodes that they are only accessory. The true conflict to be felt by our hearts is a moral conflict between two American people, one of whom lives on the earth and the other on the plane of eternity. The woman, an artist and sculptor, marries an ordinary clerk. They are not happy because the husband feels himself inferior to his wife and the wife suffers from being exceptional. She would like to be a good mother for her children, but she does not give herself completely, being constantly called back by her art. Just when glory begins to dawn upon her, the husband is kind enough to die young, making her free from terrestrial bonds. She then goes to Paris to study and there she meets the man who lords it over her and will make of her a tame wife. The problem is set under a new light: she still suffers, tries to abandon her art, but her nature is too simple and too strong to consent. In spite of the deep love she feels for her husband, she submits to divorce, to recover her former freedom. It is the classical conflict in which a soul is torn between everyday duty and an artistic vocation. In this book the author keeps her taste for contrasts even in the smallest details. When the sculptor, for example, tries to make the head of her first husband, she does not succeed in giving him an expression of life, as long as the model is living; after his death, it is easy.

In *Other Gods* we have a new form of conflict between ordinary life and Glory. It is reduced to the smallest proportions and in this case suffering is only one-sided. A girl of excellent family marries a young man, who is not very conspicuous for his intelligence, but who was lucky enough to ascend, alone, a summit in the Himalayas; thus he unconsciously acquired glory. He is a simple nature, a beautiful animal, selfish and impulsive, having no idea of the love and adoration he inspires; he is a mere hero, a god on earth; his wife is a dreaming creature, very sensible, who was first attracted by the childish element she discovered in her husband. Now the hero, intoxicated by glory, becomes a superman, above mortal laws: people may die for him; he simply does not notice it. The common crowd who adore him, do not see these things, but the wife who lives with him suffers beyond description. She is the only one who does not understand her husband; she lives in a painful seclusion, and yet she is considered the happiest of women! She tries her best to keep up with him, but he is

too grand for her; and, not to deceive the mob, who believe in this new-created god, she sees there is nothing for it but to sacrifice herself.

These two American novels are written without transitions, and the little descriptions, scattered all along the tale, are there only to make it more probable. Whole episodes, such as the crossing of the Atlantic by the sculptor, are announced in one line. Portraits are drawn in broad outlines, journeys are made in two or three paragraphs: we feel that Pearl Buck wants to get rid of material details at any cost, to devote herself afterwards to analysis and psychology, in which she feels so much at home. Even when she speaks of a rapid moral change in the life of one character, she quickly shifts him from one life to another, and the contrast is so much the greater. When the sculptor woman meets her second husband in Paris, she is simply troubled by his presence, she cannot concentrate on her work; then a trifling conversation takes place, a kiss, and: "they were married the same month." This is a typical example of these transitions. One remark is to be added: when the author placed her characters in eastern countries, the landscapes and the contrasting customs had their share in the transplantation. Now that she deals with American people, this background disappears and the personages are purely conventional; they are mere puppets, existing to give shape to, we dare not even say to embody, the author's ideas. And we have the impression that Pearl Buck feels herself a foreigner in her own country. Many readers, therefore, will have been relieved to see that in her latest novel, *Dragon Seed*, Pearl Buck has returned to Eastern civilization.

And yet it may be that some of these readers were a bit deceived: for the first time indeed, the author is less neutral and less impartial, and she uses such words as "hatred" and "vengeance", to which we were not accustomed before. The space devoted to the cruelties committed by the conquering soldiers seems exaggerated, too. But if we allow for changed circumstances and do not take the matter of the book into serious account, we realize that, on a purely mechanical plane, the story is well built and perfectly balanced; all the members of a family are suddenly transplanted from a peaceful life to a state of war and destruction. Pearl Buck insists on the fact that these people were deeply attached to their soil and the word 'seed' in its different meanings, appears many times in the first chapters of the book, without mentioning the title: *Dragon Seed*... But the conquest is so violent at first, that the transplantation is complete, as the farmer says himself, page 288: "He was taken out of this little valley and set into the world, and he felt it." Expressions such as: "these are new times, it is a strange day", are numerous; the soil no longer belongs to the peasants, who are strangers in their own fields. After the first wave of conquest they all begin to resist the invader, each in his private way. From the son-in-law, who, as a merchant, yields to the enemy to save his shop, down to the third cousin who tries to get freedom and oblivion in opium, they all suffer; according to their ability in adapting themselves to new ideals, they offer various degrees of resistance: the mother, who is

old-fashioned, does not understand and remains stubborn and silently hostile. The father reluctantly kills some soldiers but he is soon disgusted and gives it up. The first son wages guerilla warfare and occasionally kills an enemy. The second undertakes the obscure and perilous task of carrying messages from occupied areas to the free lands of the western hills. The third son, an extremist, becomes a leader of rebels and is happy only in action and killing. Now that every member has his definite position, Pearl Buck opposes them to one another and they realize that they are so changed that they can no longer understand each other; the first conflict, therefore, has brought another, more terrible than the first; the sufferings they had before are nothing compared with what they now endure; the whole family is disorganized, confidence and good will disappear; the father is forced to confess, page 191, "even wife and husband are strangers." As for his third son, he does not know him any longer, for (page 251) "the son stepped forward and raised his hand against his father, and he said in a bitter voice: 'these are other times! you may not strike me! I can kill you as well as another!'" The father understands with sadness that his sons have gone beyond him and that "the young have cut themselves from the old" (page 266). The unity of the book resides in the second son and his modern wife; they are the central hinges on which the whole thing turns and develops. His mind is half-way between old doctrines and new ideals and this enables him to be the peace-maker among his relatives. "Between his brothers in the hills and the ones at home, he was a messenger, too, and more than a messenger, because he kept them patient with each other" (page 300). Once this internal conflict has been presented under all its aspects, the right solution is given in the fact that each of the three sons gets the very wife that suits his mind, and if it is not "All's well that ends well", for this family at least one part of its sufferings is over and they can wait and hope.

Now, this way of cutting to pieces beautiful stories, however interesting it may seem, is yet a dry and barren method. Is there only this in Pearl Buck's writings? A mere transplantation in order to enjoy the contrast? If such were the case, Pearl Buck would be like those real or imaginary travellers who think they have done enough simply by placing their readers in different countries; the contrasts would be nothing but admirable dilemmas, the triumphs of an infallible reasoning. But the change here is deeper; it is a part of the author's life and experience, and experience means pain, sacrifice, an innocent victim. These three themes, constantly repeated throughout her works, give them their human and eternal value. Whether it is a conflict caused by the creative impulse of a gifted woman, or the poignant story of the love between a man and a foreign woman, everywhere a heart or a mind suffers. Because each civilization is ignorant of its neighbour, men do not understand one another, and this total incomprehension engenders misery. Those who, like Pearl Buck, belong to both sides by their feelings, have the greatest share of pain. The worst result of all this is a sensation of isolation, of being alone, helpless, and

completely cut off. The Patriot, for example, surrounded by smiling enemies, does not even understand his foreign wife! This impassable gulf between two creatures, these insuperable difficulties are enough to drive anyone mad: Pearl Buck says so openly in *Other Gods*: "The means not to suffer, she says, is to be born a fool!"

To avoid this sad solution one can divide oneself into two parts, the divine one and the human one — a kind of personal cleavage. The wife of the hero of *Other Gods* tries it: "She felt she could separate herself into two persons, one being Mrs. Holm, (the hero's wife) and the other the old Kit she had always been, and Kit need not always be disturbed by the difficulties of Mrs. Holm" (p. 236). But such a rent in one's heart requires a great sacrifice, and this idea of voluntary sacrifice to serve an ideal is everywhere present in the author's mind. The Chinese son gives up everything, his filial love, his home, his ancestors and the sacred past of his religion. The Patriot, too, sacrifices his family to serve the great cause of his country. The sculptor woman is rebuked by a friend in the following terms: "When one sacrifices, as you do, a half of one's life for a common reason, the personality is changed (transplantation) and one becomes another creature, tortured and deformed by sacrifice." The lady, seeing that her husband is adored like a God, sacrifices her life to the ideal of the crowd; she is alone and cannot fight against them. "She could not break into the temple and smash down the god; the dream was to be kept and it mattered little what she was and whether she was happy or not; besides she could never be happy anyway." This inexorable sentence can be applied to every character of Pearl Buck, whether oriental or European.

This pitiless aspect of the conflict leads us to the summit of Pearl Buck's philosophy, the eternal problem of good and evil. Why did God permit such miseries? are there guilty people in all this? And those who give pain, whether yellow or white people, are they responsible for it? We are bound to say that they are not. They are irresponsible, innocent, just like children. This idea of childish innocence is very often stressed by the author. The hero who unconsciously causes the death of a friend is above human justice, it cannot reach him: "He was not to be blamed for stupidity any more than a child could be blamed for the lack of a limb when he was born." In the last novel, *Dragon Seed*, this notion is still further emphasized, and the word innocent, or similar expressions, appears in every alternate chapter. It is God, then, who allowed these inevitable things, and when we read Pearl Buck we cannot escape the idea of a distant and impassible God; she gives us, in *Other Gods*, her personal sensation: "The true God? she was about to ask where that God was, and did not. In the immense stillness, she could feel this man's god, sitting silent, clear and cold, as unending crystal light in the centre of the dark universe. To reach him one must traverse alone that long darkness to where he sat; no wonder that people dared not penetrate that loneliness and that they made little, lesser, convenient gods."

The moral teaching we can find for ourselves is that the gulf of incomprehension also exists between God and man. Our heart alone, willing to sacrifice itself, can improve our situation; but our minds are useless. We cannot put an end to the conflict; it is unavoidable because God willed it so. In *East Wind, West Wind* the European woman explains to the Chinese girl: "there is no compromise between both sides; they are as clearly divided as though a new knife had severed a branch from a tree. — It is very wrong, says the girl. — It is not wrong, she replied, only inevitable, and that is the saddest thing in the world." — thus giving a wider meaning to Kipling's maxim:

"East is East and West is West and never the twain shall meet."

Lausanne.

AMI HENCHOZ.

Notes and News

A friend of mine. A good deal has been written, by Curme, Jespersen, Kruisinga¹, Poutsma, and others, on the construction called by Sweet, and after him by Poutsma, the 'pleonastic genitive' (*he is a friend of my brother's*), by Curme 'double genitive', by Kruisinga 'post-genitive', and, in the case of a pronoun (*a friend of mine*), 'post-possessive'. What does not seem to have struck these eminent grammarians, however, is that the instances collected by them naturally fall into two groups: 1. those with one stress, 2. those with two stresses — and that the 'post-possessives' (a), with hardly any exceptions, belong to the former category, which also includes several examples of the post-genitive (b). Here follow a few illustrations, taken mostly from Kruisinga's *Handbook*, 5th ed., §§ 842-847 and 1116 (K.), and from Poutsma's *Grammar*, Part II, Ch. XXIV, 33-34, and Ch. XXXIII, 23-24 (P.)

1. a. Is he a great friend of yours? (K.)

It's no business of yours. (K.)

... some imitator of his ... (K.)

A worshipper of hers. (K.)

It's that wife of his, of course. (K.)

He hated that pride of hers. (K.)

She had all sorts of fancies about this husband of hers. (P.)

There yet existed certain latent prejudices of theirs. (P.)

When I got back home I sent him a book of mine, and at once he sent me the water-colour sketch of his, of one of the Tyne bridges, that I liked best, though I

¹ See also *English Studies* IX (1927), 89-92.

am sure it was his own favourite too. (J. B. Priestley, *English Journey*, Tauchnitz ed., pp. 314-5.)

"On the 14th of September, 1911, when she died, was all the property that was found of hers a sum of ten pounds in gold, ...?" (E. Marjoribanks, *The Life of Sir Edward Marshall Hall*, p. 301.)²

b. This realism of Carlyle's gives a great charm to his histories and biographies. (K.)

If any work of Bunyan's is to be read in schools it should be his greatest work. (K.)

Well, that wasn't bad sparring of Mel's. (K.)

Of course her world was very limited — yet no admirer of Jane's (sc. Jane Austen's) is likely to complain of that. (K.)

Stubble and Spooney and the rest indulged in most romantic conjectures regarding this female correspondent of Osborne's. (P.)

We are promised 200 letters of Lamb's, that have not been included in the most complete editions ever issued. (P.)

Mr. Thinkwell several times caught the words "Very holy. Very beautiful. A very wonderful arrangement of God's." (Rose Macaulay, *Orphan Island*, Tauchnitz ed., p. 207.)

She honestly loved orchestral music divorced from words. But the music of Claude's which she knew was joined with words. (K.)

² I have not seen it pointed out that *one's* (**One does not want to interfere with what is no business of one's*) and *its* do not seem to be used in the construction discussed here. (But cf.: *What Bremmil said and Mrs. Bremmil did is no concern of any one's*. K. — Similarly: *It's all very well to say it's no affair of anyone's but you'll find it is, Bryan*. Ib. § 1343.) Kruisinga observes (§ 841) that the post-genitive is used of personal nouns only, and this may seem to cover the non-occurrence of *its*, although it might still leave a loop-hole for something like **The child was called after a relative of its*. It is only in the table of § 964 that we find the place of *its* as an independent genitive taken by a dash. See also a remark by Poutsma (op. cit., Ch. XXXIII, 12.II) on the reason for the non-existence of **every stone of its*. — Apparently, in the three-and-a-half centuries of its existence, *its* has not completely assimilated the syntactic habits of the other possessive pronouns.

Has any one ever come across an instance of *whose* as a post-possessive? A case like *I gave him an old rain-coat of my brother's*. — *An old rain-coat of whose?* would seem to be quite within the possibilities of the language.

As to nouns, Kruisinga (op. cit., § 871, note) observes that the plurals *men, women, children* do not occur in the post-genitive; but he might as well have said that plural nouns never seem to occur in the post-genitive. Under (2) K. states that "a noun with the sibilantic suffix in an attributive *of*-adjunct to a preceding noun is a genitive when the number is singular or when no number is thought of (both illustrated in 841); it is a plural when the context makes this evident (*in the times of our forefathers*)."

Of course, Kruisinga refuses to recognize the existence of a genitive plural in English; but neither in 841 (probably a mistake for 842) nor anywhere else does he give an example in which "no number is thought of"; nor is there among his quotations in that section or elsewhere a single example of a post-genitive in *s'*. The same is true of Poutsma's collections; neither has the present writer ever come across an instance. In other words, one always seems to find a *friend of his parents*, never, apparently, a *friend of his parents'*; though this, like other negatives, may of course be disproved at any moment. The point is the more noteworthy as local genitives in *s'* do occur: *Six months later Peter called at the Hopes' to say good-bye before he went to Italy*. (Rose Macaulay, *Lee Shore* ch. 4, quoted by Kruisinga, § 869, note.) But then a 'local' genitive is only a genitive by courtesy, and that there should be some difference of treatment between the two varieties is hardly surprising.

2. She is a protégée of the admirable Mary's. (K.)

This was a taste of Bernard Longueville's who had a relish for serious literature. (K.)

— and work of Mr. Noyes's could never altogether lack merit. (K.)

Mrs. Lambert had been an early friend of his mother's. (P.)

It was no fault of the doctor's. (P.)

Almost all of them, probably, were blood relations of Hereward's, or of King Harold's, or of each other. (P.)

Prince Leopold of Saxe-Coburg, a first cousin of Victoria's and Albert's. (L. Strachey, *Queen Victoria*, p. 135.)

The cricketer on the jury was not the only colleague in the world of sport who helped Marshall [a well-known barrister] in these very early days. An old gamekeeper of his brother-in-law's, who had loaded for him as a boy at Stroud Park, turned poacher, and was duly put on his trial for night poaching. (E. Marjoribanks, *The Life of Sir Edward Marshall Hall*, p. 39.)

It will probably be clear that in the examples under 1 we have groups with one stress, the (first) noun [occ. also an attributive word qualifying it (*any, no*)] being stressed and high-pitched, and the possessive or genitive unstressed and low-pitched. In those under 2, however, we have groups with two stresses, one on the first noun and one at least equally strong on the genitive, the pitch being approximately the same. This difference of stress and intonation accompanies a difference of meaning. In the examples under 1 the possessive or genitive refers back to a person already mentioned and who is, therefore, more or less taken for granted; what is important is the person or thing denoted by the (first) noun. If this is not, perhaps, immediately evident in some of the cases quoted (and in some in Kruisinga and Poutsma not quoted here), the fault lies with the method of illustration by means of detached quotations, which for research purposes is in many ways unsatisfactory.³ Still it will be understood, even without referring to the essay from which the first example of 1*b* was taken, that its general subject is Carlyle, and his realism the special aspect of his work at the moment under consideration. On the other hand, in the context from which Poutsma took *Mrs. Lambert had been an early friend of his mother's* the mother is mentioned for the first time and the genitive, therefore, receives at least equal stress with the preceding noun. It will also be safe to say that the second quotation of 2 could be turned into an instance of 1 by replacing the continuative clause with a restrictive clause like *that did him little credit*.

It is not difficult to see why practically all the examples of the post-possessive should belong to type 1: a possessive pronoun usually refers to a person or thing already mentioned, or at any rate known to the reader or listener. A noun in the genitive may do so, and is in that case equivalent to a possessive pronoun: *this realism of Carlyle's* = *this realism of*

³ Thus in K.'s first quotation in § 842 (*They were informed that a friend of the king's was suspected to be forcibly confined within the Castle of Zenda*) there is nothing to tell us whether a *friend of the king's* is a group with one stress or with two; nor can the reference "Hope, Zenda" be said to be very helpful.

his. But it may also introduce a new idea, and in that case belongs to type 2: *She is a protégée of the admirable Mary's*.

The examples given by Kruisinga (§ 1116) in which the noun is preceded by a demonstrative pronoun with emotional connotation (*It's that wife of his*) all belong to type 1. This is a natural consequence of the fact that the emphasis in these groups is on the noun; what annoys the speaker of this and the two next quotations of 1a is expressed by the words *wife*, *pride*, *husband*. Cf. also: 'Ah! in that England of yours, women marry for wealth.' (OED i.v. *that*, II. 1. b.) — "For my part, I think we all talk a prodigious deal of nonsense in that parliament of ours." (R. Macaulay, *Orphan Island*, T. p. 212.) — "That brother and sister of yours will do very well without us." (Ib. p. 223). — That there should be no examples in K. and P. with a post-genitive is of course, significant, although I believe that a phrase like *that wife of Jack's* (with the stress on *wife*) would be quite possible.⁴

Another group of examples, those in which the (first) noun is preceded by a definite article, also belong to type 1. As Poutsma observes (*Grammar*, Part II, Ch. XXXIII, 24), "the construction seems to have some degree of currency only when it is distinctly determinative in function." — meaning, presumably, that the (first) noun is usually qualified by a restrictive clause (*You judge me, of course, by the stories of mine that you have read*. P.) or by a strong-stressed adjective (*Ancestry is, in fact, a matter concerning which the next observation of Rose's has some truth*. K.). In none of the

⁴ See the last sentence of the quotation from Swinburne on p. 46 of the April number. — Poutsma (*Grammar*, Part II, Ch. XL, 3, Obs. V) quotes from a novel by Grant Allen, *That Friend of Sylvia's*, probably an example of type 2. — As K. and P. have examples with *this* and *that* only (but see *Handbook*⁵ § 1123: "They are a rough, heathenish set of fellows, these Milton men of yours."), here is one with a plural demonstrative: ... *these villages of ours which are still to be found in the valleys close to the rivers* (Hodgkin, *History of the Anglo-Saxons*, I, p. 135), which clearly expresses affection. And here is one with *those*, quoted by Fehr in his notes on *this* and *that* in *E. S.*, Supplement, April 1938: "She could hear him drumming those strong fingers of his upon the countertop (i.e. his strong fingers anyone would be impressed with)." — For an example of a similar word-group expressing admiration, see the quotation from Swinburne just referred to, and Poutsma's *Grammar* II, IB, p. 806, bottom: *He* (sc. Swinburne) *could recite long passages from Dickens and Jane Austen from memory — that prodigious memory of his*. As Kruisinga points out (§ 1116), the kind of feeling is indicated by the situation only. In the following example it is scepticism: *But on this conception of yours, I may be asked, what becomes of the complex thing-meant of which you have talked so much?* (A. H. Gardiner, *The Theory of Speech and Language*, p. 250.) For another specimen expressing affection see the quotation from Hardy in Kruisinga's *Handbook*⁵, § 1271c. — It may not be superfluous to point out that the group (demonstrative + noun + possessive) may also be devoid of any emotional connotation: *He seemed to think that this isolated position of his gave him somehow a certain importance*. (Ch. Brontë, *Shirley*, Everyman's Library ed., p. 92.) *In this narrative of mine I have departed from my usual practice of relating only those incidents and scenes at which I myself was present*. (Agatha Christie, *The ABC Murders*, first sentence.) In this sentence it is, perhaps, possible to detect the barest trace of affection of the author towards his work, though the words may equally well be regarded as entirely matter-of-fact.

available examples, so far as the context enables one to judge, is the possessive or genitive stressed.⁵

The distinctions just established are occasionally cut across by contrasting stress. There is one instance of this among Kruisinga's quotations:

They seemed to belong to another age, an older age, an age when things spiritual were different from this of ours and less certain: an age when omens and witches were credible, and ghosts beyond denying. (Wells, *Country*, p. 234.)

This (sc. *age*) of *ours*, because of its contrast with *another age*, etc., is stressed on the possessive and, therefore, exceptionally belongs to type 2. In the same way the second example of 1a might be stressed *It's no business of yours* if one meant to imply: but it is somebody else's (or: my own) business. Poutsma seems to have two examples of emotional *that* with a stressed post-genitive: *That Paradise Lost of Milton's* (Earle, *Phil.*, § 572), and *That gun of Tupman's is not safe* (Pickw., Ch. XIX, 164). The former I cannot at present verify; the latter is a clear case of contrasting stress.

"I won't suffer this barrow to be moved another step," said Mr. Pickwick, resolutely, "unless Winkle carries that gun of his, in a different manner."

Winkle obeyed; and then, a moment afterwards:

"Stop!" said Mr. Pickwick, after they had gone a few yards further.

"What now?" said Wardle.

"That gun of Tupman's is not safe: I know it isn't," said Mr. Pickwick.⁶

Compare also: *I fear these teachers of yours* [stress on *teachers*] *like many of ours* [stress on *ours*] *are sentimentalists*. (Rose Macaulay, *Orphan Island*, T., p. 208.) — It is for the same reason that the emphatic post-possessive (*a room of one's own*) belongs to type 2, although here the

⁵ Of Poutsma's examples of *the* + noun + post-genitive (*Grammar*, Part II, Ch. XXIV, 34), the first is from Shakespeare; the second (*In the golden days of Christ's* etc.), is misinterpreted, *Christ's* (= Christ's Hospital) being a local, not a post-genitive. The quotation from Bradley, docked to less than a complete sentence, is of no use. Of the remaining four, two have the first noun qualified by a stressed adjective and a clause. In the one from *The Mill on the Floss* the first noun is qualified by a clause; the comma after *Tom's* should have been omitted. The example from Sidney Lee (quoted at second hand) is the only one in which the first noun is not further specified: *Efforts recently made to assign the embarrassments of Shakespeare's to another John Shakespeare of Stratford deserve little attention*. — Van der Gaaf, in an article on the history of the construction in *Neophilologus* xii, 18-31, unaccountably says that "One variety of it, in which the noun before of is preceded by the definite article, which is often met with in M.E. and early Modern English, seems to be obsolete now." (pp. 25-26.) — Cf. also *the sister of mine (that) you met* (Onions, *An Advanced English Syntax*, § 248).

⁶ Here is another example of emotional *that* with a stressed post-genitive: "*Do you remember, Denis, that time I hit you to leg in 1881 and made six? And that famous catch of poor William's?*" (Rose Macaulay, *Orphan Island*, T., p. 210.) A contrast (between 'poor William' and the speaker) is clearly implied.

contrast is usually implied rather than expressed (see also the quotations in K. § 849).⁷

In conclusion, it may be pointed out that in sentences of type 2 the first noun is sometimes merely understood (*This comes of a man making such a will as that of Bold's. — All the more welcome is a book like this of Mr. Sugden's.*⁸), or replaced by one, as in *He would not have liked Tommy Grainger or Lonsdale to have rooms like this one of Hazlewood's.* (K.) In one of Kruisinga's examples the first word is not a noun but an indefinite pronoun (*Soon after leaving school she admitted to reading something of Cobbett's.*) In these cases we have groups with single stress again, this time on the genitive (see also the example from Wells just discussed).⁹

Z.

⁷ Kruisinga's rule (§ 849) "Both the pre-genitive and the post-genitive, of nouns and pronouns, can be made emphatic by adding *own*." — is badly formulated. He admits himself (in a foot-note) that the post-genitive of nouns with *own* is rare, if it occurs at all. As regards the examples with pronouns, it cannot be said that *own* is added to their post-genitive, for, as I point out in note 2, *its*, which occurs in three of the four quotations given, is never used as such. In the remaining quotation (*The authoress has convictions of her own to expound*) we have the attributive form of the possessive, not the post-possessive form *hers*, so that *own* cannot be said to be 'added' to the 'post-genitive' here either. (The definition given in *An English Grammar* by Kruisinga and Erades (1941), § 291, is an improvement on that in *Handbook*⁵, though, as I pointed out in my review in the October number of last year, one of the three quotations given does not contain an emphatic post-genitive.)

Collectors may like to see an example of the emphatic post-possessive after a noun preceded by a definite article: *The first impression of my own that was instantly confirmed was that of the strange isolation of this mining community.* (Priestley, *English Journey*, T., p. 334.) This should be read together with the last sentence but one on p. 333: ... *much of what follows I gathered from them, though as my own impressions are by no means left out, I must take the responsibility.* This specimen, referring as it does to the preceding word-group *my own impressions*, and being, therefore, pronounced with weakened stress on *own*, belongs to type 1, like the other examples with *the* before the first noun. — Another example: *Of Jonson's wife all statistical information is wanting, but a reasonable clue to her character and to the quality of the home is given by Jonson's laconic description of her to Drummond as 'a shrew yet honest'. Neither the [five years' separation at a later period, nor the infidelities of his own which he narrated, later still, to the same confidant, in naïve conjunction with this spontaneous tribute to her loyalty, justify any inference in regard to the early years of their married life.* (Herford & Simpson, *Ben Jonson*, Vol. I, p. 8.) In both examples, in accordance with what was observed above, the noun is qualified by a restrictive clause; but in the latter *own* has contrasting stress.

⁸ Both from K., though one is given in § 842, the other in § 843.

⁹ Although it is not strictly relevant to the tenor of this article, I should like to draw attention to a curious use of the post-genitive in the Yorkshire dialect that I came across in *Shirley* by Ch. Brontë. On pp. 106 and 107 (Everyman's Library ed.) we find a workman called "Noah o'Tim's", and on p. 114 another "Doad o'Bill's". (On p. 454 we even hear of "Frederic Murgatroyd, Jeremiah Pighills, and John-of-Mally's-of-Hannah's-of-Deb's.") One is reminded of a somewhat similar nomenclature in Frisian, where the son's or daughter's name may be followed by the father's in the genitive (*Piter Jelles*). The construction is not mentioned in Wright's *Dialect Grammar*. It obviously belongs to type 2. Has any reader come across other instances?

'Provisional' it once more. The following sentence from Miles Burton's *Where is Barbara Prentice?* (Albatross Crime Club, vol. 178, p. 315) presents a curious parallel to the one from Sweet discussed in the February number. In the course of his confession the murderer, a young sculptor, says: *But I used to find things pretty dull, staying with my aunt at Lilybank.* In my comment on Sweet's *You must find it rather dull living here all by yourself* I remarked that it referred to some vague general notion such as life' or 'things'. The parallelism between the two sentences offers further support to my interpretation of Sweet's *it* as a 'formal' rather than a 'provisional' object, and of his *living* as an adjunct rather than an object.

Z.

Addition. Readers are requested to supplement note 2 on p. 83 of the previous issue with the following words: Cf. especially pp. 127/8 and 132/3 of the second edition of Garbe's work, dating from 1917. Whether the influence is due to Buddhism or Sâṃkhya is in many cases a moot point, but the two systems have much in common.

Leiden.

A. A. PRINS.

Otto Jespersen †. We understand that Otto Jespersen, the great Danish philologist, died some time ago. We hope to publish an article on his life and work in our autumn number.

Reviews

Figurengestaltung im Beowulf-Epos. Von Dr. ANTON PIRKHOFER. (Anglistische Forschungen, Heft 87). VII + 160 pp. Heidelberg: Carl Winter. 1940. Price RM. 8.50.

In this book an attempt is made to show how the figures of *Beowulf* are moulded, i.e. the author's aim is to give a dynamic characterization of the figures instead of the usual static description of character. In Ch. II the author discusses the advantages of this method of characterization, remarking that in the old method one does not penetrate to the essential part of the character, but often finds a number of frequently contradictory qualities. To illustrate this the author quotes Klaeber's characterization of *Beowulf* (ed. p. LXI), surely not a very happy example, for there is

nothing contradictory in it, and on p. 7 the author calls this same characterization "meisterhaft". After reading Pirkhofer's book the present reviewer's impression is that Klaeber's description of Beowulf's character is much clearer than Pirkhofer's, although Klaeber is not concerned with development of character. Here we come to the main point of P.'s book: development of character. The author has selected three characters for a close examination as to their development, viz. Wiglaf, Hrothgar and Beowulf, and this development is studied in each case from the epithets used for them by the poet and from the speeches. Now apart from the fact that it is very doubtful if there is much room for development in the figure of Wiglaf, one may raise objections to the author's method. The epithets do not contribute towards our knowledge of any development of character: they merely confirm that which we know already in an aesthetical way. Thus, when the author finds a repeated use of the epithet *geong* for Wiglaf (p. 41), this is only to be expected and similarly, when, in discussing the difference between Beowulf in the second part and in the first part, the author remarks, after rightly drawing attention to the elegiac mood of the second part, that the epithet *heard* now becomes rarer (p. 135), one again wonders if that was not to be expected. And what has this to do with development of character? It would seem that this part, the study of the epithets, is rather superfluous. Then there is the figure of Hrothgar, the wise old ruler. Is there any real development in this figure as it is represented by the poet? The only one of the three figures discussed that shows an undoubted development is Beowulf, who develops from warrior to ruler. In this case, however, the development is so evident that one wonders if such a long discussion was really necessary (pp. 98-148), especially when it leads to a result that is open to controversy (p. 149): the warrior-ideal embodied in Wiglaf, and the ruler-ideal embodied in Hrothgar have been brought into one line of development and these two ideals are illustrated by the life of Beowulf himself. Wiglaf does not appear in the poem until at the end and Hrothgar is too different from Beowulf as ruler than that we may consider either of these two as a model or an example for Beowulf.

Actually the author remarks on p. 151 that his conception of the development of Beowulf is supported by W. P. Ker (*Epic and Romance*, p. 166 f.), but Ker does not speak about development of character at all and only says that Beowulf's character is less uniform, more variable and more dramatic than that of the other figures in the epic. The only support is that he also considers the essential part of the poem to be the drama of characters (Ker, l.c. p. 167).

Apart from these general objections to P.'s book, one is again and again forced to disagree with the author on points of detail, of which there are too many to enumerate them. Some of these minor objections result from the author's tendency towards idealizing the Germanic ethos. Thus, on p. 74 P. urges that, more than is usual hitherto, one will have to assume an inwardly independent development and refinement of the Germanic

ethos and to look less for external influences. This passage is a diatribe against the assumption of Christian influence, which the author refuses to accept for *Beowulf*. In general it may be said that P. considers *Beowulf* far too exclusively as a Germanic epic pure and simple. A similar tendency towards idealizing is to be found on p. 133. It is easy simply to ignore any Christian influence on *Beowulf*, but also historically this is open to controversy, if one assumes that the poem dates from the 7th century, as the author himself actually does (pp. 156 f.).

With regard to the author's conception of irony in *Beowulf*, I may refer to my note on this subject in *English Studies* XXIV, pp. 171 ff. Finally, I may point out that P. also seems to believe in a development of the Old English elegy (p. 56). For this illusion I may refer to *English Studies* XXIV, p. 41.

I will not end this rather unfavourable review without drawing attention to some good observations made by the author. Thus, the romantic element in ll. 2877 ff., to which Girvan drew attention in *Mod. Lang. Rev.* 27, 470, P. rightly explains psychologically and not as the work of the poet (p. 50). Again, what the author says about the sceptical valuation of youth by *Beowulf* (p. 19), is right and it seems to me that the introduction of the story of *Beowulf's* sluggishness in his youth (ll. 2183 f.) is very well explained (p. 139).

In general, however, this book, which the author announces in the preface as an elaboration of two studies by Schücking, viz. *Das Königsideal im Beowulf* (*Englische Studien* 67, 1-14) and *Heldenstolz und Würde im Angelsächsischen* (1933), hardly contributes any new aspects to the characterization in *Beowulf* and certainly does not come up to the high level of Schücking's two masterly essays.

Wageningen.

B. J. TIMMER.

Shakespeare-Jahrbuch. Herausgegeben im Auftrage der Deutschen Shakespeare-Gesellschaft von WOLFGANG KELLER.* Band 77. (Neue Folge XVIII. Band). viii + 254 pp. Weimar: Böhlau. 1941.

The seventy-seventh annual volume of the *Shakespeare-Jahrbuch* opens with an essay on Falstaff by Walter Jacobi. He discusses I. the Falstaff problem; II. Falstaff as a dramatic individual; III. Falstaff's position in human society as mirrored in the Lancaster plays; IV. the causes of our aesthetic enjoyment of Falstaff. Among the latter he mentions, first, Falstaff's wit, secondly, the comic effect of his huge, unwieldy figure. These

* According to a notice in the *Literaturblatt für germanische und romanische Philologie*, Mai-Juni 1943, Wolfgang Keller died on February 16 of this year.

by themselves, however, would hardly suffice to counteract the repugnance one would expect the fat knight's immoral conduct to rouse in the reader or spectator. In explanation of the total effect nevertheless produced Jacobi points out that Falstaff's offences are not calculated beforehand: he lies and steals like a child; nor does he infect others with his vicious traits, except such as are already vicious themselves. Moreover, we are not to take Falstaff as a real character: he is a product of the poet's imagination. Lastly, unless we are moral rigorists, we can derive momentary enjoyment from seeing mere body released from the tyranny of spirit, an enjoyment we cannot often afford in real life. "Falstaff aber ist ein Geschöpf der Kunst, ein Traumgebilde, und Träume sind frei, wir dürfen drei Stunden lang nur Körper und Ich sein."

On pp. 133-137 of the same volume Paul Fechter gives a vivid description of the rôle of Falstaff as interpreted by Heinrich George at the Berlin Schiller Theatre in 1938/39. The way in which George made Falstaff into the real hero of the play "weil in ihm inmitten einer abstrakten, historischen höfischen Welt ein Mensch steht, wenn auch ein Mensch der Tiefe und des Untergrunds", reminds the Dutch reader of Bouwmeester's Shylock. A photograph of George as Falstaff faces the title-page.

Jacobi's article is followed by one in which Eva Buck-Marchand analyses the character of Macbeth. She rejects the usual interpretation according to which in the conflict between Macbeth's ambition and his conscience the former is victorious and prompts him to the murder of Duncan; after the deed his conscience torments him with horrible imaginings; to dispel his fears he must kill Banquo; one evil deed leads to another, so that Macbeth at last becomes a fiendish tyrant, only revealing his original better nature now and then. The writer does not believe Macbeth has a conscience; he is a shrewd contriver, who does not recognize good and bad as values, but merely as forces of which he tries to avail himself. When he complains: "For Banquo's issue have I fil'd my mind;" etc., he is not feeling remorseful, he is merely angry at having been out in his calculations. It is only in his death, when he knows that the witches have deceived him, and he no longer has anything to gain, and yet refuses to fly, that he rises superior to himself — the very opposite of Dowden's conception.

Some of Shakespeare's greatest tragic characters — Hamlet, Macbeth, Julius Caesar¹ — have made very different impressions on different readers and critics, so that there are, not one Hamlet or Macbeth, but a great many,² each with his own physiognomy and his own flaws. Eva Buck-Marchand's Macbeth has a good deal of plausibility, but he is not without his flaws either. She is hard put to it to explain away Macbeth's conscience in the

¹ I am, of course, aware that Julius Caesar is a 'great tragic character' in a different sense from Hamlet or Macbeth.

² For another of the most recent interpretations see *Macbeth*, "infirm of purpose", by J. W. Draper (*Bulletin of the History of Medicine*, Vol. X, No. 1, June, 1941). Draper explains Macbeth as of the 'mercurial' type, in accordance with the medical ideas of the time.

passage (just after the murder of Duncan) where he asks his wife: "But wherefore could I not pronounce 'Amen'? / I had most need of blessing, and 'Amen' / Stuck in my throat." This is not remorse or conscience speaking; on the contrary: "Diese Reflexion zeigt, dass Macbeth eigentlich der Ansicht ist, Morden sei mit Amensagen gut vereinbar." Is this the natural reaction of any reader or spectator to Macbeth's despairing question? — On p. 72, after quoting Macbeth's "I have almost forgot the taste of fears;" etc., the writer observes: "Die Erklärung allerdingens, die er dafür findet — "I have supp'd full with horrors," etc. — überzeugt nicht." Is not this undramatic criticism: is it likely that Shakespeare, who must perforce aim primarily at the immediate effect upon his audience, would, through Macbeth's own mouth, have misled his audience as to the real cause of his hero's state of mind? No interpretation of Shakespeare's work can avoid error for long which does not constantly bear in mind its character of dramatic art, with all that this implies.

Of the remaining contents I can only mention an article by G. F. Hering on *Gräbe* and Shakespeare, and one by Max Deutschbein on Shakespeare's personal and literary sonnets. There is the usual critical survey of books and periodicals, which makes this year-book indispensable to the student, not only of Shakespeare, but of the literature of the sixteenth and early seventeenth centuries generally. Holland and Switzerland have had nothing to contribute in the matter of books; but a number of articles in *English Studies* and *Neophilologus* are duly mentioned.

Groningen.

R. W. ZANDVOORT.

Der dramatische Rhythmus in Shakespeares "Antonius und Cleopatra". Von RUDOLF BINDER. (Englandstudien, herausgegeben von C. A. Weber, Heft 1.) 173 pp. Würzburg-Aumühle: Konrad Trilsch Verlag. 1939. RM. 3.90.

Romantic criticism has always endeavoured to attain a single vision of Shakespeare's plays, to see each drama as a whole centering in a more or less clearly apprehended meaning or lyrical nucleus. Wilson Knight's studies represent for our time perhaps the most conscious and most wilful attempt in this direction. The difference of opinion which can exist at the same period between this trend of criticism and the more 'realistic' one is illustrated in the case of *Anthony and Cleopatra* by the respective judgements of Wilson Knight and Schücking on this play. Whereas the former calls it 'the sun-smitten peak of Shakespeare's art' the latter criticises its rapid and careless construction and the flaw in the drawing of Cleopatra's character.

This dissension arises mainly from two completely different points of view: the 'realistic' critic starts from the social and theatrical conditions of the period and explains the play by its surroundings, — objectively and

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from the outside, so to speak; the other isolates the work of art from its time-honoured elements and reflects upon it subjectively, from a more or less aesthetic or philosophical and absolute point of view. Bender follows this second school of literary interpretation. He acknowledges his indebtedness to Wilson Knight with regard to the 'all-pervading atmosphere' of the play, and to Professor Petsch for the theory of the three-dimensional structure of romantic and symbolic drama (the third dimension being the more or less constant relation of character and action to the metaphysical nucleus or atmosphere). So this is the task he sets himself:

Wie spiegelt sich das Wesen unserer Tragödie in ihren verschiedenen, der Betrachtung zugänglichen Seiten, in der Zeichnung der Charaktere z.B., im Vers und in der Sprache, im Bildwerk, im ganzen Aufbau wider? Wir stehen damit bei der Frage nach dem Verhältnis des Teiles zum Ganzen, des Gliedes zum gesamten künstlerischen Organismus. Weil aber in der Shakespeareschen Tragödie alles dynamisch ist, vielfach gestaute und wieder gelöste Bewegung, so suchen wir das alles durchdringende, alles in sich einbeziehende Gemeinsame im tausendfachen Wellengang der ganzen dramatische Bewegung. Sei ihr Fluten noch so verzweigt, ihr Ablauf noch so mannigfaltig, immer noch muss ein ordnendes und gliederndes Element spürbar sein, das die kleine und kleinste Welle zur grossen Woge fügt und das Ganze auf eine Art und Weise zusammenfasst und übersehbar macht, dass unser Bedürfnis nach Harmonie und Schönheit Genüge findet. Dieses "Gemeinsame" heissen wir den dramatischen Rhythmus. (p. 9.)

I have not only quoted this passage as a typical instance of modern German literary interpretation, but also because it offers the reader an explanation of the term 'dramatic rhythm', the tracing of which fills the most original chapters of the book. Gradually getting accustomed to such rather political and architectural terms 'Räume' and 'Achsen', we are brought to realise how each scene, even the minor and seemingly disparate ones, and every character in the play, is fitted and woven into the general pattern, the metaphysical background of universal love embodied in the relation of the two protagonists and, as Cleopatra is the dominating factor in this love, rooted in her personality. Thus, too, the pervading influence of her character is made responsible for the nervous fluctuations and constant undulation of the dramatic rhythm which replaces the two-dimensional notion of the 'pragmatic' or exterior action of the drama. The utter freedom with which Shakespeare in this play treats the classical laws of form mirrors the emotional nature of the theme, and the lack of motivation so frequently censured by the critics is due to the inconstant and deeply illogical character of Cleopatra. The flaw in her portrait, finally, is explained by the gradual development of the play into symbolic tragedy.

Does the result of this study justify the addition of another book to the vast mass of Shakespearian criticism? It would be exaggerated to maintain that the author has shown a new way towards the understanding of Shakespeare's dramatic art. His method is similar to that used by the scholars who have dealt with Shakespeare's imagery. The starting point for both is the conception of an organic work of art and the study of the functions of the different dramatic elements in it. Bender has brought the various elements of the action into close relation to the central atmosphere

of the play, which reminds one in many respects of the explanation of Shakespeare's imagery by Miss Spurgeon and Clemen. He scarcely adds anything new to the analysis of the character of Cleopatra by McCallum and Stoll, nor is his insight into the metaphysical atmosphere of the drama deeper and more comprehensive than that of Wilson Knight, and Granville-Barker, though overdoing it, has said more about the political action of *Anthony and Cleopatra*. His merit is to have applied Petsch's theory of the romantic drama to the structure of one of Shakespeare's great plays and to have shown the possibility of establishing a surprisingly condensed and organic work of art out of an apparently loosely connected series of scenes. This interpretation starting from a completely different point of view, does not refute Schücking's criticism of the play; it offers, however, a positive and aesthetically convincing explanation of a chapter of Shakespearean criticism which has hitherto thrown a shadow on the infallibility of his artistic touch. It is certainly not easy to represent plausibly as elements necessary to the complete vision and aesthetic effect of a play what has generally been taken for weakness and negligence.

Bender's study shows the defect common to all symbolical interpretation of Shakespeare. For the sake of a single poetic vision other important elements which do not fit into the general pattern have to be neglected and partly sacrificed. The importance of Cleopatra is clearly overrated. Although when looking back from the fifth act, her act, we may be tempted to lose sight of Anthony's character, yet it is he who dominates acts I-IV. There his presence is felt in every scene, and through him only Cleopatra acts. He is not only the infatuated lover, but from the beginning his immense pride and valour are harped upon. With many heroes of Shakespeare he shares, as Schücking has observed with regard to other characters, a certain ambiguity. An 'artful balance' (Bridges's explanation of Hamlet's madness) — in the case of Anthony, between his valour as a soldier and his infatuation as a lover; in that of the queen, between the courtesan and the true lover — seems to be part of the fascinating effect of many of Shakespeare's greatest characters. Therefore, when we say that the undulation and increasing speed of the dramatic rhythm finds its last explanation in the fickleness of the heroine's character, we consider only one side of the problem. The dramatic rhythm is just as strongly influenced by the hero's ambiguous character. And does this mainly psychological interpretation not offer a sufficient explanation? must we turn to that doubtful though very seducing metaphysical background drawn from the study of modern symbolic drama?

Bender's merit of having carefully analysed the dramatic rhythm of this play (we even find a diagram illustrating the movement of the different trends of the action) and re-established its aesthetic unity is not touched by this criticism, and the study of his enthusiastic, sensitive, and in many respects original book can be warmly recommended to the student of Shakespeare.

Der Einfluss Jakob Böhmes auf die englische Literatur des 17. Jahrhunderts. Von WILHELM STRUCK. (Neue Deutsche Forschungen, herausgegeben von Günther & Rothacker, Band 69.) 262 pp. Berlin: Junker & Dünhaupt. 1936. RM. 10.—.

Rufus Jones, in a chapter of his *Spiritual Reformers in the 16th & 17th Centuries* (1914), has traced the influence of Boehme on several representatives of English spiritual thinking and religious feeling in the 17th century. His survey is limited to those reformers where an influence is quite obvious, where there are concrete proofs of the knowledge and study of Boehme's works. Thus the sphere of his influence includes the group of the translators (Sparrow, the Hothams, Elliston), the Quaker movement and especially its spiritual leader, George Fox, and the Behmenists (Pordage), who later on called themselves Philadelphians (Jane Leade and Francis Lee). He closes his outline with a glimpse of William Law and a hint at the possibility of an influence on Milton. Margaret Bailey, in her simultaneous study on Milton and Boehme, emphatically supported this latter suggestion and considerably enlarged the German mystic's range of influence on English poetry on the ground, however, of rather superficial similarities of thought. In the meantime Saurat has cleared up this point by showing that the sources of Milton's thought are to be found in cabbalistic writings and in those of the Church Fathers. Dr. Struck, though agreeing with Saurat in excluding Boehme from the sources of Milton's inspiration, extends and deepens the result of Jones's investigation by not only examining Boehme's influence on the English religious feeling of that age, but also on philosophical speculation and natural philosophy.

The years leading up to the execution of Charles I and the establishment of the Commonwealth represent in England the period of the reformation of religious feeling which had not, as in Germany, taken place in the 16th century. This wave of religious enthusiasm, combined, especially in the lower classes of the population, with a deep yearning and struggle for a direct communication with God, coincided with the appearance of Boehme's works in England. The Presbyterian Church centering in the calvinistic belief in an 'immutable, incomprehensible, most absolute' God was naturally immune against Boehme's conception of the mystical presence of God in the soul of man, although, owing to the preservation in his teaching of the sacraments, a certain influence on some of her members was possible, as in the case of his translators and the Cambridge Platonists. His main sphere of influence was with those people who no longer regarded the church as a necessary or even desirable intermediary between the human soul and God, but who were yearning for a more direct and intimate contact with Him. They were to be found in the ranks of the Congregationalists and the various independent sects such as the Seekers, Ranters, Quakers, Behmenists, and Philadelphians.

Various degrees of influence are to be noticed in his readers: whereas people like Lloyd Morgan and the later Quakers Barclay and Keith, took

over such fundamental elements of Boehme's belief as the historical and individual interpretation of Christ and the part played by the will in the approaching of God, other independent reformers, like Henry Vane and Hartlib, and sects like the earlier Quakers were mainly attracted by the eschatological side of his work or, like the Behmenists, were rather concerned with the practical realisation of his ideas in a truly Christian life.

One modification which Boehme's thinking underwent in English mysticism at this period is to be noticed here: even among his closest adherents, the Behmenists and the Philadelphians, the attitude of the human soul towards God is largely passive; there is no stress laid on the effort of will and consequently more room for emotion and vision. At the same time the English were more concerned with the practical side of the Christian attitude and less inclined to follow his discussion of dogma and of truth.

A similar modification is seen when we turn to the more speculative chapters of Boehme's work. None of his English disciples has been able or willing to adopt his theory of the divine origin of Evil or his dualistic conception of a God of Wrath and a God of Love. In the neo-platonic line of thought Evil is either reduced to 'the shadowy strokes in a fair picture', as with Henry More; or it is mixed up with the ethical idea of Sin and becomes, in the words of Bottomley, a leading Ranter, a 'deficiency in the creature, a coming short of the glory of God, a living out of the will of God'.

As to the influence of Boehme on English natural philosophy, we have to turn to the circles antagonistic to the empirical school of Hobbes. The intimate connection in *De Signatura Rerum* of natural science with theology, of scientific curiosity with a strong belief in God revealing himself in and through nature, found a strong echo in the ranks of those English natural philosophers who did not want nature separated from the divine element, but who regarded science, and alchemy especially, as a means to enter into contact with divine truth. In this respect the common basis of the baroque age in both countries is perhaps most vividly felt. The feeling roused by the contemplation of nature was affected by Boehme in such widely different personalities as George Fox and William Simpson, the eminent experimental scientist, and even Henry More's conception of a spiritual space pervading the whole world of the bodies, though it lacks Boehme's specific christian colour, shows some similarity to Ch. Hotham's 'infinite, immeasurable space, in every imaginable point whereof dwells the whole Deity'.

It is to be regretted that the author has not been able to elaborate the last part of his study devoted to Boehme's influence on 18th century thinking and religious feeling. The showing up of the profound effect of the reading of Boehme on such related personalities as William Law, Wesley, and Blake would have compensated for the absence of any influence on the mystical poets of the 17th century, such as Traherne, Vaughan, and Milton. Law is spoken of as 'perhaps the greatest disciple of Boehme in English thought and religious feeling', who, as Rufus Jones put it, gave

a new interpretation and a clearer (though considerably simplified, one should add) expression than he himself (Boehme) or any other interpreter had been able'. Boehme's influence on Blake has in the meantime been discussed by Bagdasarianz in his study of this poet.

Struck's merit consists in having developed Jones's study on Boehme's relation to certain personalities to an investigation into the influence of Boehme's works on the wide range of religious feeling, metaphysical speculation and natural philosophy of 17th century England. By his extensive reading of sources and an acute sense of discrimination he succeeds in severing the influence of Boehme's writings from the simultaneous strong current of neo-platonism and cabbalistic thought. With his sound method he keeps strictly to actual influences supported by exterior evidence and never loses himself in dangerous speculations. At the same time he recognises genuine feeling with a sure instinct. It would have been an interesting task, by way of a conclusion, to have stressed the elements in Boehme's work which appealed to the English mind of the 17th century and those which were rejected or neglected. This would have been a valuable contribution to the discussion of English and German mysticism of the baroque age. But as it is Dr. Struck's study seems to give the final and exhaustive answer to the question of Boehme's influence on English literature in the 17th century.

Basel.

ROBERT FRICKER.

Les Verbes Anglais, Morphologie. Par GEORGES BONNARD, Professeur à l'Université de Lausanne. 96 pp. Lausanne: Librairie Payot. 1942. Sw. Fr. 1.80.

The morphology of the verbs of modern English is not exactly virgin soil, so it is hardly to be expected that an introduction of ninety odd pages, a good many of which are moreover devoted to related syntactic questions, should contain any startling discoveries. If, nevertheless, Prof. Bonnard's little book has an interest also for advanced students, this is not only because it has been written with great care and competence but also because of its frequent references to modern American English. This is a welcome feature indeed! There are some forty such references in the chapter on the irregular verbs alone, but in other places, too, the writer takes occasion to remind his readers of the differences existing between British and American usage.

The treatment of morphology proper deserves a good deal of praise. Very few details have been overlooked, phonetic transcriptions are used on a liberal scale throughout the book, the differences between the various styles of English are pointed out, and the numerous footnotes contain many an excellent remark. Moreover, though due attention has been paid to present-day tendencies and to the differences between nineteenth and

twentieth century English, the writer has resisted the temptation to encumber his pages with needless historical details. In so far as obsolete forms are given, they are such as are to be met with in the works of the great poets and novelists.

One or two omissions have drawn my attention. The literary forms of the second and third persons singular in [ist] and [ip] are, of course, fully discussed, but Prof. Bonnard makes no mention of the well-known fact that in poetry the two suffixes may have to be pronounced [st] and [p] for metrical reasons. He also forgets to mention that in poetry and in the reading of the Bible and the Liturgy the ending *-ed* of the preterite and participle is often pronounced [id] instead of the normal [d] or [t] (see Poutsma or Kruisinga). Another venial sin of omission is that (on pp. 37 & 53) the writer refers to the existence of [du:ɪp] (wrongly transcribed [duɪp] in the book) by the side of [dʌp] without pointing out that the former is used as an independent verb and the latter as an auxiliary. As *do* is only discussed as an auxiliary, the bare reference to *doeth* is misleading. *Doest* — which, according to Jespersen, is not yet so clearly differentiated from *dost* as *doeth* is from *doth* — is not mentioned at all.

An excellent feature of the book is that in the phonetic transcriptions both strong and weak forms are given. Since Prof. Bonnard has troubled to give all these forms it might not have been amiss to point out that strong forms like [bi:(n)] and [du:] are also frequently used in unstressed positions (Jones, *Outline*, 486). *To have*, too, when used in certain constructions, retains its vowel [æ] even when weak-stressed (Kruisinga-Erades, *An English Grammar*, Vol. I, First Part, p. 229; Jespersen, *Grammar* V. 4.4., or *Essentials*, third impr., 29.1.4.)

A rather serious omission is the writer's failure to refer to the use of 'aren't I' in natural spoken English by the side of the somewhat vulgar 'ain't I' (Kruisinga, *Handbook* 25).

When discussing the forms of *to be* Prof. Bonnard gives both [wɛə] and [wə:] as the strong forms of *were*. One wonders why the less common [wɛə] is placed first; the form is not to be recommended for foreigners. The same holds good for [wɛənt].

These are minor points, of course, and they are all the faults I have to find with this part of the book. Perhaps the rules for the doubling of final consonant symbols (pp. 54 & 56) might have been a little more complete (see Kruisinga, *Sounds* 58, Poutsma, *Grammar* LVIII, 3). This would have cost but little space.

The chapter on the irregular verbs is excellent. The footnotes are invariably clear and sufficiently detailed; in several cases they are more extensive than either Poutsma's or Jespersen's. As a fair sample I subjoin the notes on *to plead*, *to prove*, and *to quit*:

Le passé et p.p. *plead* [pled], parfois écrit *pled*, ne se rencontre plus guère en GB; il ne s'y entend que dans la bouche de gens sans éducation. Il survit par contre aux EU. Le p.p. *proven* est une forme dialectale du nord-est de la GB. Un jury écossais l'emploie pour rendre son verdict: *proven (guilty)* et *not proven (guilty)*. La grande influence exercée par les écrivains écossais à la fin XVIIIe et au début du XIXe s. a répandu

cette forme en Angleterre et aux EU. En Angleterre, son emploi disparaît. A. Huxley en use encore: *We may take it as more or less definitely proven that good architecture is almost entirely a matter of proportion.* MEU¹ le déconseille. Elle se maintient par contre aux EU.

To quit en GB est un verbe rare et généralement rég.; aux EU il est ir. et commun dans le sens de 'cesser': *He has quit smoking.*

Perhaps the pronunciation of *proven* might have been given: [pru:vən], but also [prouvən] (Wyld, *Univ. Dict.*)

In two cases I venture to disagree with Prof. Bonnard: After discussing the forms *swelled* and *swollen* he comes to the conclusion that "On peut donc dire qu'en GB le p.p. *swelled* n'est plus maintenu que dans l'expr. *swelled head* prise dans le sens figuré, et que *swollen* a pris sa place partout ailleurs." The Conc. Oxf. Dict. and the Pocket O.D. also brand *swelled* as rare, but Jespersen does not, and in Wyld's dictionary I find four examples with *swelled* (excluding the *swelled head*) and only two with *swollen*. It seems to me that, while every-day English would now use *swollen* in *The wood has swollen from moisture*, *swelled* is usual enough in the transitive meanings of the verb.

The statement (p. 83) that "en GB et aux EU *to wake* est aujourd'hui normalement rég." is obviously incorrect (see Fowler or Jespersen) and must no doubt be accounted a slip of the pen.

Small though the book is, it deals not only with morphology but also with a number of more or less closely related syntactic questions, such as the use of the tenses of the so-called 'defective' verbs, the meanings of these verbs and their 'equivalents', the formation of the various tenses, the use of the passive, etc. In the preface the writer emphasizes that "ces indications ne doivent en aucun cas être considérées comme tenant lieu d'une étude complète des questions auxquelles elles se rapportent." Nevertheless, the subjects discussed have on the whole received adequate treatment. Scattered through the sections in question are instructive remarks, occasionally drawing attention to phenomena that are often enough overlooked by grammarians. Thus in section 14 the writer discusses, amongst other things, the use of *can*, *may* and *must* to refer to futurity, while in the next he points out — and illustrates with excellent examples — that *could*, *might* and *must* followed by a perfect infinitive are not nearly always modal.

On the other hand I cannot admire Prof. Bonnard's thoroughly traditional grammatical terminology. Nor can I always agree with his views and statements. On p. 17 Prof. Bonnard remarks that the use of *might* and *should* as 'passés de l'indicatif' is rare in headclauses. He then gives the following two examples: *The poor boy was locked in and no one might speak to him.* — *As the King was supreme head of the Church, it should seem that he might well possess the same power where the Church was concerned.* The example of *might* is given without any context, nor is its source indicated. For all we know *might* may have been meant to refer to the reports current among the boy's friends, in which case it is a

form of indirect style (compare Kruisinga, *Handbook* 671). And on what grounds can *should* be called a narrative past tense here? If the whole sentence were put in the present tense *should seem* would still remain *should seem*, the slightly archaic variant of *would seem*. Both forms are, of course, modal preterites of the type called 'preterite of modesty' by Kruisinga. The use of *should seem* in the above sentence to refer to the past can hardly be considered to alter its modal character.

When discussing the use of (to) *need* the writer observes that "au lieu de *You needn't come* on entend constamment *You don't need to come* où l'infinitif *to come* joue le rôle de complément direct du verbe transitif *to need*." (p. 25.) This, I am afraid, is putting the cart before the horse. *Need* is an adjunct to *come* rather than the other way round. The difference between the two constructions would seem to be that when *do* is used the negation is made to apply to the whole verbal group *need to come*. To my mind *need to come* is, consequently, a closer group than *needn't come*.

It is not clear to me why, on p. 18, *must* is called a 'futur dans le passé' in *He saw he must lose everything if circumstances remained the same*, but a 'passé du subjonctif' in *They knew well enough what direction the discussion must take if it went on*. I see no difference between the two sentences.

An interesting question is raised by Prof. Bonnard's effort to distinguish as follows between *should* and *ought to*: "Si la source de l'obligation est un devoir auquel on se sent libre d'obéir ou non, on emploie *ought*: *You ought to write him a letter expressing your regret*. Si elle n'est que le sentiment de ce qu'il convient de faire par politesse, déférence, en tenant compte des circonstances, on emploie *should*: *You should go and see him; he'd be so glad to see you*." Apparently he agrees with Jespersen, Deutschbein and others that *ought to* is a stronger expression of duty than *should*. Poutsma, on the other hand, confesses himself unable to "discern any appreciable semantic difference". All he can say is that *ought to* is more frequent in colloquial language than *should*. He concludes, however, by remarking that "sometimes the two words are used in succession in one and the same sentence, *ought* being used first. From this arrangement it may, perhaps, be concluded that *should* was felt by the speaker to convey a stronger pressure than *ought*." Kruisinga does not commit himself, but gives an example (*Handbook* 712) which strengthens Poutsma's case: "... If the circular came without a dash or stroke under the word 'earnestly', it meant that there was some business that might come on. If there was one dash under 'earnestly', that the member *ought to* come. If two dashes, it meant that he *should* come. If three, that he *must* come. If four, it meant 'Stay away at your peril.'" Now what are ordinary mortals to think of such a 'choc des opinions'?

Another interesting point is the use of *do* with *to have*. Prof. Bonnard affirms that Bradley's well-known rule, according to which *Doesn't she have blue eyes?* is not standard (British) English, because *have* refers to a permanent possession here, is no longer observed: "Cette distinction ne

guère aujourd'hui en Angleterre." Such an assertion, however, should have been backed up by examples. The best formulation of British usage is perhaps Kruisinga's in his new *English Grammar*: "(To have) does not take formal (*do*) when it denotes a state or when it has no independent meaning at all, as in the perfect, and in the groups of *had better* and *had rather* with a plain stem. But when *to have* denotes an activity it takes formal *do*. It may be construed with a nominal or a pronominal object or with a verb stem with *to*." This 'rule' seems to be in accordance with British practice as illustrated by Jespersen's numerous examples, provided that 'activity' is taken to include any form of experience. Such expressions as *to have a long rest, a quiet passage, a comfortable journey, such a bother, a relapse, an accident* (Jespersen, *Gra.*, V 25. 82) can hardly be said to denote an activity in the meaning normally attached to that word.

As the book under review does not purport to discuss syntactic subjects at all completely, the incompleteness and consequent inadequacy of the writer's discussion of, for instance, the passive voice, the use of *do* or that of *will, would* and *used to* to denote habitual action, cannot be scored against him. However, the last paragraph of the discussion of the passive voice smacks a little too much of the schoolbook. We are informed that "*to give some one something* donne au passif aussi bien *to be given something* que *to be given someone*." Surely, advanced students should not be taught that a passive sentence has an active one for its starting-point. The passive is a grammatical construction in its own right and not a sort of annexe to the active voice. Quite apart from this, *to be given someone* is awkward English, and so are some of the examples. *French was never taught me* might occur in a given context, but who would use *A lie is being told him*?

In the following three cases Prof. Bonnard should either have been more complete or worded his statements more carefully:

p. 23: "Dans la langue familière, *to have to* est en général remplacé par *to have got to*." In view of the restrictions in the use of *have got to*, which is for the most part confined to the present tense — does *to have got to* exist? —, this statement is misleading.

p. 28: "Sous la forme de l'infinitif, l'idée verbale est à certains égards un substantif." This is true of the infinitive with *to* only.

p. 24: "Si la force d'où découle l'obligation est la volonté de la personne qui parle, on emploie *shall*: *He shall do it* (= Je veux qu'il le fasse). — *Shall I do it?* (Voulez-vous que je le fasse?). *To want* construit avec une proposition infinitive a le même sens: *I want him to do it*. — *Do you want me to do it?*" The same meaning indeed! I should like to know what would happen to an examinee who said anything of the sort.

Once or twice Prof. Bonnard does not, to my mind, express himself with sufficient scientific accuracy. Thus on p. 7: "Un astérique placé à la fin d'un mot en transcription phonétique indique que ce mot se terminait autrefois par un [-r] et que ce [-r] réapparaît en cas de liaison avec un mot suivant commençant par une voyelle." In the position in question the [r] has never disappeared at all. Similarly on page 59. On page 13 we

read that *should* has the following weak forms: "[fəd] qui, avec chute du [ə] devient [fd] devant voyelles et consonnes sonores et [ft] devant consonnes sourdes." This sounds as if [fd] and [ft] were derived forms, while they are merely weaker than [fəd]. The writer also implies that [fd] is not found before breathed consonants, which is not true. On page 39 it is stated concerning *he (she, it)'s* that "au contact de la consonne sourde [t], la sonore [z] perd sa sonorité et se change en sa correspondante sourde [s]." Here again it is not in accordance with the facts of modern English to speak of the [s] as derived from the [z]. As a matter of fact, there are no phonetically independent [s] or [z] forms of the word *is* at all.

In conclusion I should like to bring a few inaccuracies and omissions to the writer's notice:

p. 11: Though it is common practice, it is not quite correct to speak of *to use, to need, to be to, to do* used as verbs of incomplete predication, because, when these verbs are so used, the infinitive is never preceded by *to*. In fact, the only form in which the first occurs is *used to*.

p. 18: line 6 from top. The translation is incorrect. *Would* does not express volition in the example.

p. 22: "Si la possibilité dépend au contraire de circonstances sur lesquelles le sujet n'a pas de contrôle, c'est *may* qui s'emploie." Not the grammatical subject, but the speaker, who may or may not be the subject.

p. 25: (Concerning *to need*) "Il semble qu'actuellement on puisse employer dans tous les cas le verbe transitif au lieu du verbe de prédication incomplète." Except, of course, when *need* is followed by a perfect infinitive.

p. 27: *You know what I mean, don't you?* is not an example of vicarious *do*.

p. 34: No mention is made of the frequent use of *will (would) you* to denote non-volitional future.

p. 80: *They strewed flowers*, etc. is not an example of the participle.

p. 89: *The ground was scattered over with gorse* is not an example of the passive construction under discussion.

The only three misprints I have been able to detect in a very closely printed little book are (p. 7) [ʰouʋə'hɪə] for [ʰouʋə'hɪə], (p. 13) [fed] for [fəd], and (p. 15) the two different transcriptions of *you'd*. For the rest, I have few faults to find with the transcriptions used: *Used to* (p. 26) should have been transcribed with long [u:]. *To repay* (p. 73) in the sense of 'pay back' is commonly transcribed [ri:'pei], while [gein'sei] seems to be more commonly used than [ʰgeinsei]. See Jones and Wyld. The weak form of *myself* (p. 90) is mostly transcribed [mi'self]; [im'self] and [əself] are only used in standard English when these words are not initial.

Storia della Letteratura Inglese di MARIO PRAZ. Con 80 Illustrazioni. Terza edizione con bibliografie aggiornate. 417 pp. Firenze: G. C. Sansoni, Editore. MCMXLII. Lire 50.—.

When reviewing the first edition of this book in 1938 (*E. S.* XX, 124-126), Prof. Grierson wrote: "This is a remarkable piece of work. Were it in English I do not myself know of any text-book that I should be more disposed to prescribe for use in University classes. In this text-book for, I presume, Italian University students, he has surveyed the whole with a broad sweep, an excellent sense of proportion in his distribution of the subject, a thorough knowledge of what has been written on the various subjects and authors by other scholars, combined with a singularly independent and penetrating judgement."

Since this was written, a second and a third edition have appeared, showing that a prophet is not necessarily without honour in his own country. The third edition differs from the first — I have not seen the second — by a number of retouches and additions in the text, and by the bringing up to date of the bibliographies to the various chapters. Very welcome are the additions to the analyses of the plays of Shakespeare, most of which have been expanded. The illustrations that form such a remarkable and prominent feature of the work have been increased by the addition of a photograph of Oscar Wilde, in a very characteristic pose, of 1882. Unfortunately, the price, too, has been increased, from L. 35 to L. 50, and the paper and binding are no longer what they were, but these things must have been unavoidable.

The following are a few details that struck me when comparing the two editions. In the list of general histories of English literature there is no mention of Schirmer's *Geschichte der englischen Literatur von den Anfängen bis zur Gegenwart*, published in the same year as Praz's first edition (see *E. S.*, XX, 219-223). — The Old English bibliography is the least complete, and the only one that has not been brought up to date. Thus neither Chambers's book on *Beowulf* nor Klaeber's (or any other) edition are mentioned. Krapp's edition of the Junius MS. (1930) and that of the Vercelli Book (1932) are included, but not that of the Exeter Book (1936). Neither is any mention made of Methuen's *Old English Library*, so eminently useful to the class of students for whom Praz's *Storia* is intended. — That the subject is made to speak in the first person (p. 7) is only true of over half the Old English riddles (see Tupper's edition [not mentioned in Praz's bibliography], Introduction, p. lxxxix). — In the bibliography of *Piers Plowman* there might have been a reference to Chambers's essay in *Man's Unconquerable Mind* (1939). — Is it certain that Surrey was "amico personale di Wyatt" (p. 43)? Surrey's latest biographer (E. Casady, *Henry Howard, Earl of Surrey*, 1938) writes: "There is no external proof that they knew each other personally." (*op. cit.*, p. 94). Probably the story (like that of the friendship between Sidney and Spenser) is merely another product of the fertile imagination of nineteenth-century literary historians. — Where does it say that the dagger had dropped from Lady Macbeth's hand ("cui era caduto di mano il pugnale") when she had tried to kill Duncan in his sleep? Shakespeare only makes her say:

I laid their daggers ready;
He could not miss them. Had he not resembled
My father as he slept I had done 't. (*II. ii.* 13-15.)

I noticed a few misprints. On p. 18 *Allitterative* has a *t* too many. — P. 37, *Gummere* should be *Gummere*. — *Farnhan*, on p. 70, should be *Farnham*. — P. 117, instead of W. Frank, *Shakespeare-Grammatik*, Heidelberg 1924 (1a ediz. 1900), read: W. Franz, *Die Sprache Shakespeares in Vers und Prosa*, Halle 1939 (1a—3a ediz., *Shakespeare-Grammatik*, Heidelberg, 1900-1924). — P. 165, for *Per Populo* read *Pro Populo*. — P. 213 (portrait), for *Ricardson* read *Richardson*. — P. 346, *Hovelaque* should be *Hovelaque*.

Praz's *History of English Literature* is by far the best text-book now existing. After the war it should appear as soon as possible in an English edition, so as to become available to students of English outside Italy. As it is, it almost forms a sufficient reason for learning Italian.

Groningen.

R. W. ZANDVOORT.

Brief Mention

The Phonetic Structure of English Words. By E. KRUISINGA. (Bibliotheca Anglicana, Vol. 2.) VII + 179 pp. Bern: A. Francke AG. 1943.

The original (Dutch) version of this treatise, *De Bouw van het Engelse Woord*, was reviewed by Dr. Prins in *E. S.*, Febr. 1942. In its revised form it has retained its character of a *catalogue raisonné* of the various combinations of speech-sounds actually occurring in English words. A chapter on Form-Words and Word-Groups has been added, and a comparison of the translation with the original text reveals numerous other additions and modifications.

The author is fully aware that he has not exhausted his subject. One direction in which the investigation might be profitably continued is that of proper names. They are incidentally mentioned in the present treatise; but a systematic study would probably bring to light various sound-combinations not found in ordinary words. Thus the personal name Laing, according to Jones, is pronounced either [læŋ] or [leɪŋ], the latter form providing an instance of the velar nasal in final position after a free vowel (cf. p. 8). Cf. also place-names with initial [ʌ], such as Ubley, Ufford, etc., a type uncommon in other than proper-names (apart from 'form words' like *up*, *us*).

On p. 4 it is said that the group [oiə] never occurs in stems at all; but cf. *coir*. — 'Syllabic vowellikes in final position occur after single consonants only, not after consonant-groups' (p. 7) — hence syllabic *n* in the final syllable of *London* does not represent standard English. But what about syllabic *l* in *candle*, *spindle*, *humble* etc.? — *Awe* 'is restricted to literary English, in other words, ... it is on the road to extinction' (p. 11). May I refer the author to what he says on p. 145 on 'whatever right a student of language may have to play the part of a prophet'? — [oi] 'does not occur before final stops at all, nor before final nasals' (p. 20). What about *doit*, *quoit*, *yoick(s)*, *coin*, *groin*, *loin*? — *Oats*, on the same page, is not an example of initial vowel or diphthong and final single consonant. — P. 23, *scower*; qu.: *scour*? — 'Of the soft stops [with *l*] we find the group -ld only' (p. 34). But cf. *alb*, *bulb*. — P. 35, l. 6 from below, delete *blent*. — P. 37, l. 13, delete *grisp*. — In the table on pp. 50-59, 'when a word is between parentheses, this means that the type occurs in a few words only.' But the combination [ʌm] in monosyllables is not so rare that (sʌm) need have been bracketed; cf. *come*, *dumb*, *numb*, *thumb*, etc. The same applies to (wud). — [ei] before final [b] is marked

as non-existent; but cf. *babe*, and the proper name *Abe* (short for Abraham). — *Soft* etc. might have been mentioned on p. 57 among -ft combinations under [ɔ]. — [u] (free contact) is not non-existent before final -st: cf. *boost*, *roost*. — *Daunt* etc. should have been entered under [ɔ] rather than under [a]. *Haunch* and *launch* should at any rate have been entered under [ɔ] as well as under [a]. *Change* etc. have gone astray under [a] instead of [ei]. — The systematic inclusion of proper names would have yielded *Gould* in the blank space after [-ld] and under [u], and *Scrooge* in that after [-dʒ] and under [u]. — 'The free vowel [ɜ] has been omitted in the above tables because it does not occur in these words, but before -tʃ and -dʒ it is quite common' (p. 59). What about *burst*, *first*, *thirst*? — 'Stems in a consonant group with -b for its last element do not occur' (p. 101). But at the bottom of p. 35 the author himself mentions *month* and *plinth*. — For *anathemize* (p. 103) read *anathematize*. — For *here* (p. 109, l. 16) read *herd*. I am not so sure that when Trevelyan writes 'a herd or watcher', he intends the latter noun to 'explain' the former. — '... why English had fronting and assibilation in such words as *much* and *bridge*, whereas the other Germanic languages had not, except Frisian.' (p. 167.) It is true that Frisian had fronting and assibilation, but not in the words mentioned here; for *much* is not represented in Frisian, and *bridge* is OFr. *bregge*, mod.Fr. *brêge*, without assibilation.

It would be a good thing if a similar revised edition could be brought out of the author's study on Diminutives and Affectives. — Z.

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The Two English Intonation Tunes

In comparison with what is the case in many other languages, the role of intonation in English is severely limited. The intonation does not, as e.g. in Chinese, form part of the sign-value of the individual word. It does not, indeed, concern the word as such, but the utterance. Even then its function is circumscribed. Except for a few isolated cases, chiefly connected with a certain ambiguity in the meaning of the English negations ("he does not tell it to anybody"; "I did not come because I was afraid", etc.), it has no semantic function in the narrower sense of the word. Its chief function seems to be emotive: to express the attitude of the speaker to what he says or to the person whom he is addressing.

As the attitude of a speaker to a given utterance may vary almost indefinitely, and as each change of attitude is reflected in the intonation, there is a very wide scope for variations of pitch pattern.¹

In short, English has no fixed system of pitch patterns. No doubt it would be possible to analyse and classify all the possible variations in pitch by which all the possible attitudes of the speaker can be expressed, though there would be a good deal of overlapping, and though such a catalogue would often have to take into account nuances which it would be very difficult to express in words, but in any case, the result would present such a confused picture as to be very nearly useless. For practical purposes it would certainly have hardly any value at all.

There is, however, one part of the English intonation system which seems to be much simpler: there is fairly general agreement that speech groups in English may be classed as belonging under one of two "tunes", one (often designated as Tune 1) characterized by a fall at the end, and one ("Tune 2") characterized by a rise at the end. The distinction between the two tunes rests solely on the way in which the last stressed syllable and the subsequent unstressed syllables behave. The preceding sequences of syllables are subject to a bewildering variety of tone variations, which reflect the underlying emotive element.

The use of the tunes themselves is reduced in the existing works on the subject to a small set of comparatively simple rules. Though expressed somewhat differently e.g. in Armstrong & Ward's *Handbook of English Intonation*, Jones' *English Phonetics*, and Palmer's *English Intonation*, they are really substantially the same in all the principal treatments of the subject, and may be summed up as follows:

¹ One of my students noted something like 15 variations of the intonation of the same sentence as pronounced on the wireless.

Tune 1 is used in the following types of utterances:

- 1) Ordinary definite statements, e.g.:

· · \ ·
·
He lives in London.

- 2) Questions which cannot be answered by "yes" or "no", i.e. chiefly questions containing some specific interrogative word like "what", "who", etc (below referred to as X-questions), e.g.:

· · \ ·
What have you done?

Alternative questions are often pronounced with a rising note on the first and a falling note on the second alternative. This type of question is in reality a special case of rule 2: they are questions which cannot be answered by "yes" or "no". Incidentally, it should be noted that it is not true to say that alternative questions always follow the above-mentioned pattern. If the alternative character of the question is not strongly emphasized, the rise on the first alternative is greatly diminished or even absent.

- 3) Commands, e.g.:

· — \ ·
Give me that letter!

Armstrong & Ward list a fourth type, viz exclamations. Jones puts it more correctly: "Interjections and exclamatory phrases take the intonation of the complete sentences to which they are equivalent." But this really does away with the necessity of postulating a fourth rule for Tune 1.

Tune 2 is used in the following types of utterances:

- 1) A type which writers on the subject find it very difficult to define, and even to describe. Armstrong & Ward describe it as lacking in definiteness: "Either something in the mind of the speaker is implied but not stated or the way is left open for further comment on the part of the speaker or hearer". Jones speaks of "statements which are complete in themselves but which nevertheless suggest a continuation or a rejoinder ... Statements expressing doubt", "reservation", while Palmer speaks of "statements implying doubt, hesitation or uncompleted thought", or the attitude which is expressed by such phrases as "I admit", "after all", etc.:

· — · — — · · · ·
The dentist won't hurt you very much.

- 2) Questions which may be answered by "yes" or "no"; (below referred to as yes / no questions) e.g.:

· — ·
Is he English?

3) Polite requests, e.g.:

— . — . . .)

Let me know how you get on.

4) Incomplete groups

a) in the form of clauses, e.g.:

— . .) | — — . .) . . .

When we get home I'll show you a picture of it.

b) not in the form of a clause, e.g.:

. —) | . . — . — . . — . | . . . — .) .

At this game, without any training or practice, he was a perfect master.

In the following pages considerations of space have forced me to confine myself to very few examples. Some of them I have taken from earlier treatments of the subject. Indeed, independent observations of intonation have a limited evidential value, unless they have been registered mechanically. The writer must trust that the reader will believe him when he says that he has heard a sentence pronounced in such and such a way, or that he will recognize it as familiar once his attention is called to it. Some of my examples were noted down from English broadcasts by one of my students, Mr. Bengt Jürgensen, whom I had set the task of making a comparative study of intonation in conversation, lectures and speeches. His very large collection of examples strongly corroborates the conclusions set down in the following pages, which I had propounded in a series of lectures some time before.

The above-mentioned grouping of utterances pronounced with Tune 1 and Tune 2 respectively has obviously been made for pedagogical reasons. It is useful for the practical teaching of English, but from a scientific point of view it is less satisfactory. In the first place it is disconcerting to find that in 6 out of the 7 groups the rules are based on the meaning of the utterances, in the narrower sense of the word "meaning", or on their form. We have seen that the variations within the two tunes are undoubtedly reflections of certain subjective attitudes on the part of the speaker. Why then should the choice of tune — which really only means the tonetic pattern of the last stressed syllable plus any following unstressed syllables — depend on entirely different factors?

Secondly, it is surprising to find that the groups under each tune have, apparently, nothing to do with one another. One would expect that from an examination of the cases in which Tune 1 and Tune 2 are used there would emerge something like a unitary meaning of each of these two tunes. But the above rules do not tell us what is the common element — or that there is any common element — in e.g. statements, X-questions, and commands.

The suspicion that the usual rules do not go to the root of the matter is confirmed by a closer examination of the examples cited e.g. by Armstrong & Ward. The rules are, of course, correct in the sense that each of the sentences in question can be pronounced according to the rule assigned to it. It is even true to say that in most cases they are pronounced according to that rule. But, on the other hand, in practically every case they can also be pronounced with the opposite tune.

The fact seems to be that each of the 7 types which we have discussed above has a preference for the tune assigned to it by the rules, but that the tune is never obligatory. Any statement can e.g. be pronounced with Tune 2, the result being simply that it is brought under the rule listed as No. 1 under Tune 2:

—
 . — .)
 I don't want to go
 or

—
 . — .)
 I don't want to go.

— . — . .) .
 I haven't seen him since Monday or

— . — . . — .
 I haven't seen him since Monday .

Polite requests (Tune 2, Rule 3) are simply commands (Tune 1, Rule 3) with an added subjective element, to which we shall return in a moment. But even requests which are definitely not polite are sometimes heard with Tune 2, e.g.:

— . . — . .)
 Will you get out of this room!

—)
 Don't move! (both from broadcasts).

Even the rules about X-questions and yes/no questions, though no doubt followed in a majority of cases, represent no more than preferences. According to the rules, X-questions should have Tune 1. As a matter of fact, they are quite often heard with Tune 2. This appears e.g. to be the normal thing in the questions asked by interviewers on the wireless:

— — . — .)

Indeed, Tune 1 would sound rather rude here. Among other examples noted down by the above-mentioned student, the following may be mentioned:

— .

Who is it?

— . \ . . /
What's the name of the show?

— . . — . /
Where shall we go for tea?

— . — — . — . — . —
When are you two young people going to marry?

— . . . /
What do you suggest?

— . . /
How far is that?

\ /
Where's that?

Shop-assistants frequently say:

— . . \ . /
What can I do for you?

Conversely, it is not unusual to meet with Tune 1 in yes/no questions (quite apart from the very frequent and often noted use of Tune 1 in questions that are not bona fide requests for information). Thus:

— . \ | . — . — . — . . / | — . \ . .
Do you know that twenty-five per cent. of our peas come from Canada?

— — . \ . . /
Can you assure me of that?

. . — . /
Can I have Monday off? (These three examples are from the B.B.C.).

It appears that it is even possible to use Tune 1 in a question which is not characterized as such by vocabulary or word order. Fuchs (*Zur Intonation des englischen Fragesatzes*, Tafel IV, 4) has the following example:

(I want a cake of bath-soap, not scented)

— . . . \ . . . \
 .
 The same as you always have?

In a wireless play the Counsel for the Prosecution says to a witness:

— . \ . . \ . . \
 .
 You asked to see his identity card?

It seems then that when we so frequently find Tune 2 in yes/no questions it is not a direct result of their being yes/no questions, but must be due to some other factor which in most cases accompanies this type of utterance.

Seeing that we can pronounce the same utterance with either Tune 1 or Tune 2, it follows that the choice of tune cannot be the result of mechanical rules relating to the form or meaning of the utterance, in the narrower sense. The tune must express some addition to that meaning, and it seems obvious that what is added is the expression of some attitude to what is said or to the person addressed, just as was the case with the variations within the two tunes.

The above-mentioned rules for the employment of Tune 1 and Tune 2, useful as they are for teaching purposes, are thus not real rules. In the first place they are not absolute: X-questions merely show a preference for Tune 1 and yes/no questions for Tune 2, etc. Secondly, the rules are seen to be based on something secondary, not on the factors which really produce the tune in question. The preference which each of the 7 types which we have listed shows for one of the tunes is simply due to the fact that the speech situations in which they are used are very often such that the subjective element which produces that particular tune is present.

To advance this thesis is the principal object of the present paper. But in addition the question naturally suggests itself: what is it that the tunes express? Or rather: what is it that Tune 2 expresses, for Tune 2 may most conveniently be taken as the "characterized" tune, while Tune 1 simply implies the absence of the element expressed by Tune 2.

Here we are on much more difficult ground, because even if one feels more or less clearly what it is that Tune 2 implies, it is difficult to formulate it in words. In fact, the reason why this particular element is expressed by intonation may partly be the difficulty of expressing it verbally. Like Palmer (*English Intonation*, p. VIII), I "suggest my terms with diffidence, being only too well aware that such terms may not evoke in the reader's

mind the particular significance which I wish them to convey."²

I believe that underlying the apparently different uses of Tune 2 there is always one element, for which I would suggest the name "appeal", rather because it is convenient to have a term for it than because I think the designation a very satisfactory one. It is a question of finding a common denominator for a number of related attitudes for which the language probably has no single word. In this there is nothing very surprising: there are many subjective states which have no specific designation, and which even come very near to defying description. In order to define, or rather to describe, the element which these attitudes have in common, one will therefore have to put up with a certain want of succinctness. By "appeal", then, I mean that the attitude of the speaker is marked by a certain "openness" towards his interlocutor, a greater awareness of his presence and his part in the speech situation, an interest in or anxiety about the way he will react to what is said — the attitude which in extreme cases makes the speaker actually watch the face of the other to see how he takes it. The word is meant to serve as a common denominator of all the attitudes which have this "openness" in common, including a desire to convince the person addressed by persuasion rather than by force of argument, to put something up to him with a certain cautiousness or anxiety due to one's incertitude as to how he will react to it, to obtain from him an admission or agreement, to appeal to him to share one's own uncertainty, hesitancy, or doubt, etc. ("Really, you must admit that .", "Don't you think that after all .", "Well, frankly, you know .", etc.).³

In order to test this, it is necessary to try it on each of the four groups listed under Tune 2 (always keeping in mind that they represent types which have a preference for Tune 2, but which do not necessarily demand it):

Tune 2, Type 1. What is meant by "appeal" here seems to be practically the same implication which other writers have ascribed to Tune 2 with this particular type (see above).

² It has sometimes been suggested that the principal function of Tune 2 is to express incompleteness. Here "incompleteness" is obviously not to be taken in the literal sense: in a speech group pronounced with Tune 1 without any disturbing emotive element the tone does not go up anywhere. If it is left uncompleted the result can therefore never be Tune 2. "Incompleteness" must thus be regarded as an impressionistic way of indicating the implications of Tune 2. Even at that, it does not seem very satisfactory. Why should e.g. commands be more "complete" than polite requests, or X-questions more "complete" than yes/no questions?

³ There is not necessarily any element of entreaty, as is seen from the fact that Tune 2 is compatible with a threatening attitude, as in:

— . . — . .)
Will you get out of this room!

—)
Don't move!

Tune 2, Type 3. "Appeal" in the sense in which the word is used here is exactly the element which distinguishes polite requests from commands. With commands the speaker does not normally watch with anxiety the reaction of the person addressed. What makes the utterance a command is the very fact that he knows that the other person is supposed to do what he tells him.

Tune 2, Type 2. If the theory advanced here is to hold good, it must be shown that there is some radical difference between X-questions and yes/no questions which makes the latter more compatible with "appeal" than the former. That there is a radical difference between them is shown by the fact that most languages use something resembling Tune 1 for X-questions and something resembling Tune 2 for yes/no questions. (Examples from a great number of languages are collected in Hermann's "Probleme der Frage."⁴) That the request implied in each of the two kinds of question is quite different seems indeed clear enough: with X-questions the speaker requests the person addressed to make a statement the contents of which he can know nothing about in advance. With yes/no questions he invites him to confirm or deny something which he has already formulated himself. This invitation to have one's own version of the facts in question confirmed or denied comes within what has here been called "appeal", and it is significant that these questions can be answered by a nod or a shake of the head, and are often accompanied by that physical watching of the interlocutor's reaction which is characteristic of "appeal" in extreme cases.

Note that sentences beginning "will you please ..." and "would you mind ..." only have Tune 2 if they contain "appeal". If one is sure of being obeyed, i.e. if one is certain of the reaction of the person addressed, one uses Tune 1. The same applies to sentences like / May I help you / Would you mind shutting the window / etc. A good many examples of such sentences with Tune 1 were noted down by Mr. Jürgensen from wireless plays.

The fact that Tune 2 is much more frequent in X-questions which consist in a request for the repetition of something that has already been said than in ordinary X-questions is probably due to the former containing a stronger element of "appeal".

It remains to discuss Tune 2, Type 4. Here it should first be noted that Tune 2 in these incomplete groups is far from being obligatory, and not nearly as common as existing handbooks of English intonation might lead one to believe. It is, indeed, as far as I have been able to observe, a good deal less common than Tune 1, especially in groups of the type / at this game, without any training or practice, he was a perfect master /. The latter use of Tune 2 appears to be confined chiefly to slow and deliberate speech, and especially to oratory. (It is e.g. highly characteristic of the speeches of the present Prime Minister). Outside this sphere, the usual intonation seems to be either like this:

⁴ *Nachrichten der Ak. der Wiss. in Göttingen, Phil.-Hist. Kl., Jahrgang 1942, No. 3.*

distinguish the "logical" from the "grammatical" predicate. This is undoubtedly an important factor as regards the variations of tone pattern within the two tunes, but I do not believe that emphasis ever produces Tune 2 in a speech group which would have had Tune 1 if it had been pronounced without emphasis. In cases like the ones cited by Jones (*English Phonetics*, Second Edition, 703 and 704), e.g.:

— . — .
that doesn't matter

Tune 2 is not, I believe, called forth by the emphasis on "that", but by the emotive element. In other words, both the emphasis and Tune 2 are here produced by the emotive element, and the sentence would have Tune 2 even if pronounced without emphasis. In explaining the choice of tune, it is therefore not necessary to take the presence or absence of emphasis into account.*

Copenhagen.

C. A. BODELSEN.

Notes and News

OTTO JESPERSEN

Otto Jespersen died on the 30th of April 1943 after a stay in hospital for four months. He was operated on in January and again on the 19th of April, and it was hoped that he would recover and get home to enjoy the summer at his dear Lundehave, but then his condition suddenly became worse and it was all over in 24 hours. He was fully aware of the dangerous nature of his illness and in his own way prepared for death. He had hoped that he would be able to finish vol. VII of his *Modern English Grammar*, on which he had been busy working for a long time, but now that he foresaw that he might not live to do so, he dictated a plan for the completion of the work by somebody else.

He lived to become an old man, and he had finished most of his life's work. Still, he was busy working till he was struck down by the last fatal disease. There was nothing wrong about his energy and his mind, and his many friends feel the loss sorely.

Otto Jespersen was born on the 16th of July 1860 at Randers in Jutland. His father, who was a district judge, died in 1870, and his mother died prematurely, too. Otto Jespersen had not completed his fourteenth year

* As proofs cannot be sent abroad nowadays, Professor Bodelsen is not to be held responsible for any small inaccuracies in his tonetic notation. — E d.

at the time. He matriculated at the University of Copenhagen in 1877 and at first studied law. From a boy he had, however, been interested in languages and linguistics, in the grammar school he had read books by Rask, Whitney and Max Müller, and after four years' study of law he definitively turned to linguistics and in 1887 took his master's degree with French as his main subject and English and Latin as secondary subjects. From 1880 to 1887 he was a shorthand reporter in the Danish parliament.

In 1883 he wrote his first reviews of linguistic works in a Danish periodical and the same year he published *Praktisk Tilegnelse af fremmede sprog*, a Danish adaptation of Felix Franke's book *Die praktische Spracherlernung auf Grund der Psychologie und der Physiologie der Sprache*. Between Franke and Jespersen an intimate friendship developed, though they never saw each other, and for two years, till the premature death of Franke in 1886, they carried on an extensive correspondence. Jespersen's own first book, *Kortfattet engelsk grammatik for tale- og skriftsproget* (1885) was the fruit of their common work.

In the 1880's the movement for a reform of the teaching of languages won many followers in Scandinavia, and Jespersen was in the front rank of these pioneers. He was one of the founders of the Scandinavian association *Quousque tandem*, which worked for a reformed teaching of languages, and, in some cases in collaboration with others, he wrote a series of school-books, which have been extensively used in Danish schools, some of them in adapted form in other countries as well, and he offered a theoretical discussion of the problem in *Sprogundervisning* (1st ed. 1901), also translated into English (*How to Teach a Foreign Language*), Spanish and Japanese.

After taking his degree Jespersen went abroad, studying English and French, phonetics and linguistics in general, and making the acquaintance of many scholars, such as Sweet, Ellis, Dr. Murray, Paul Passy, and many Germans, among them Zupitza, under whom he studied Old and Middle English.

For some years he then taught languages at various schools in Copenhagen, at first not without certain difficulties, chiefly because of an inborn awkwardness which was fairly conspicuous in his youth.

In 1891 Jespersen's doctor's thesis, *Studier over engelske kasus, med en indledning om fremskridt i sproget*, was published, and in 1893 he succeeded George Stephens as professor of English in the University of Copenhagen, a post he held until retiring in 1925.

He was a great traveller, who visited most countries of Europe and who was twice in America, thus in 1909-10 as visiting professor to the University of California and Columbia University. In his autobiography he vividly tells about American university life.

Jespersen's published work was quantitatively greater than that of any other Danish philologist, and as for quality he was always in the front rank. His first important scientific contribution was the paper *Til spørsmålet om lydlove*, which was at once translated into German (*Zur lautgesetzfrage*,

1886; reprinted in Jespersen's *Linguistica* 1933 with two continuations, one written in 1904 and another written in 1933). Here he attacks the principal thesis of the Young-Grammarians, that of the "ausnahmslosigkeit der lautgesetze," emphasizing the close connexion between sound and sense. Language has an outer form, phonetical and grammatical, and an inner form, the meaning in a wide sense, and he shows that many sound-changes are due to semantic factors, a point of view which proved very fertile in Jespersen's later work.

This view of the close connexion between linguistic form and contents, which is in agreement with modern views, is one of the two fundamental principles on which Otto Jespersen's work is based. The other is the idea of progress in language, which was first elaborated in the introduction to his doctor's thesis of 1891, and later in a fuller form embodied in *Progress in Language with Special Reference to English* (1894). In contrast to the Romantic school of linguists Jespersen maintains that "language is activity, chiefly social activity undertaken in order to get into touch with other individuals and communicate to them one's thoughts, feelings and will" (*Efficiency* p. 12), hence a shortening of the forms and a simplification of the grammatical system which do not injure the understanding must be considered progress, and this view Jespersen then applied to the development of the English case system.

The next great work was the *Fonetik* (in Danish 1897-99, in German 1904), which builds on a wealth of first-hand observations of most European languages. Other works on phonetics are the *Phonetische grundfragen* (1904) and the manuals *Modersmålets fonetik* (1st ed. 1906), *Elementarbuch der phonetik* (1912) and *Engelsk fonetik* (1st ed. 1912).

He was always interested in the study and care of his mother tongue. He was joint editor of and a frequent contributor to the Danish periodical *Dania*, 1890-1903, and wrote a great many papers on the Danish language, a selection of which were published in *Tanker og studier* (1932). He also coined a number of new Danish words and took an active part in the work for an orthographic reform, especially the discarding of the use of capitals in substantives.

Among his works on English may be mentioned his brilliant *Growth and Structure of the English Language* (1st ed. 1905), which needs no special mention in this periodical, and his *Modern English Grammar*. Vol. I of the latter, a history of Modern English sounds, was published in 1909, vol. II in 1914, vol. III in 1927, vol. IV in 1931, and vol. V in 1940. These four volumes all deal with syntactical questions, and might be considered a collection of monographs on subjects from English grammar, some of them grammatical categories, such as number, tense, others functions of various forms such as the infinitive and the gerund, junction and nexus, etc. Vol. VI, which was written with the assistance of three of his pupils, dealt with morphology, and vol. VII will include the rest of the syntax. Everywhere in the book, as in all his grammatical works, he distinguished between form and function, and he illustrates his theses with a wealth

of quotations from English literature collected by him at first hand.

In *Essentials of English Grammar*, which may be considered a succinct edition of the MEG, he takes a very clear and lucid survey of — well, the essentials of English grammar.

A number of books and papers deal with general grammar, thus the two Danish papers *Sprogets logik* (1913) and *De to hovedarter av grammatiske forbindelser* (1921), in which he discusses two new grammatical categories, rank and nexus. In *Tid og tempus* (1914) he distinguishes between time and tense, and he has also written about *Negation in English and Other Languages* (1917). The grammatical categories he discussed in the *Philosophy of Grammar* (1924); his *System of Grammar* (published separately and in the *Linguistica* 1933) is an exposition of the theoretical basis of the *Essentials*. In his *Analytic Syntax* (1937) he constructed a system of signs for the symbolization of grammatical analysis and for the last time discussed the grammatical system in general. In this connexion it may be mentioned that as a young man he also constructed a system of signs for the denotation of phonetic analysis (*Articulations of Speech Sounds* 1889). He liked constructions. He was highly interested in the construction and introduction of an international auxiliary language, he was a member of the committee that constructed Ido, and later he constructed Novial (*An International Language* 1928, *Novial Lexike* 1930).

Language, its Nature, Origin and Development (1922; dedicated to Vilhelm Thomsen) is the high-water mark among Jespersen's writings. In this volume he returns to his idea of progress in language. Book I is a history of linguistic science, in which among other pioneers he mentions Rask, the founder of comparative grammar. It was Rask, and not Grimm, who first described the consonant shift which has frequently been called Grimm's law. "If any one man is to give his name to this law," says Jespersen, "a better name would be 'Rask's Law,' for all these transitions, Lat. Gr. $p = f$, $t = p$ (th), $k = h$, etc., are enumerated in Rask's *Undersøgelse*, p. 168, which Grimm knew before he wrote a single word about the sound shift." (In this connexion it may be mentioned that Jespersen has written a small book about Rasmus Rask, København 1918). In Book II he describes the linguistic development of the child. Book III, *The Individual and the World*, includes chapters on *The Foreigner*, *Pidgin and Congeners*, *The Woman*, and *Causes of Change*. In Book IV he draws his conclusions from the material adduced in the preceding books. He discusses the problem of progress or decay, offers a theory of the origin of grammatical elements, calls attention to the role played by sound-symbolism, and finally offers a theory of the origin of speech. The book is full of original observations, does away with antiquated theories, advances new ones, and opens up unexpected vistas in many directions.

The question of progress was finally discussed by Jespersen in the small book *Efficiency in Linguistic Change* (1941).

The language of the child has been described and discussed in various

publications in Danish, the central part of his material being observations through many years of his son's speech.

The social aspect of language is the chief subject of *Mankind, Nation and Individual from a Linguistic Point of View* (1925, also in Danish). Here he discusses dialects and standard language, slang, secret languages, correctness of language, etc.

Through his long life Jespersen wrote a multitude of papers and articles for periodicals and newspapers. A selection of his papers were published in 1933 under the title of *Linguistica*.

Finally it should be mentioned that he has written an autobiography in Danish, *En sprogmands levned* (1938), of great interest to students of linguistics.

Jespersen was a member of many academies and scientific associations. Honorary doctor's degrees were conferred on him by three universities. He was President of the Fourth International Congress of Linguists in Copenhagen, 1936. On his 70th birthday, the 16th July, 1930, he was presented with a large honorary volume, *A Grammatical Miscellany Presented to Otto Jespersen*, with contributions from prominent scholars from fourteen countries, and on his 80th birthday he received a *Hilsen til Otto Jespersen paa 80-Aars Dagen* [i.e. Greetings to O. J. on his 80th Anniversary] with personal contributions from a wide circle of Danish friends, admirers and pupils.

From 1934 he was the first resident of the country-house Lunde have near Helsingør [Elsinore], which the Danish merchant Andreas Collstrop had bequeathed to the Danish Videnskabernes Selskab as an honorary residence for a Danish scholar or scientist.

Otto Jespersen lived a long, rich and industrious life. The bibliography of his work prepared by C. A. Bodelsen and published in the *Grammatical Miscellany* of 1930 ran to 384 items, and a continuation of this bibliography down to 1943 will bring the figure very near to 500. He had an inborn critical sense and a faculty to concentrate on that which to him was essential. "First and foremost I am an observer," he wrote in his autobiography, "I simply cannot help making linguistic observations," and his observations and a multitude of references were written down on slips and these arranged according to a system which made it possible for him always at a moment's notice to find what material he was in need of as evidence in support of his views, which on their part were suggested by his material.

On the basis of his fundamental views of language as an important social factor, of the close connexion between form and sense in language and the derived idea of progress in language he wrote with ease and personal warmth on a multitude of linguistic subjects. He was interested in anything human, in people and things, always ready to help people who needed assistance, and he won himself friends in all the circles in which he moved. He had the true scientific spirit, could see problems of central

importance to linguistics and shirked no effort to solve them. But scientific work in his opinion should be done for the sake of mankind, and therefore his best works are so full of life that they will remain a source of knowledge and inspiration for many years to come.

Copenhagen.

NIELS HAISLUND.

** The following works by Jespersen have been reviewed in *English Studies: Negation in English*, III (1921), 56-59 (Kruisinga); *Language*, IV (1922), 208-210 (Van Wijk); *De to Hovedarter av Grammattiske Forbindelser*, V (1923), 28-33 (Poutsma); *Notes on Relative Clauses*, IX (1927), 28-29 (Kruisinga); *On Some Disputed Points in English Grammar*, IX (1927), 89-92 (Kruisinga); *Appendix to A Modern English Grammar*, Part II, IX (1927), 162-163 (Kruisinga); *A Modern English Grammar*, Part III, IX (1927), 196-202 (Kruisinga); *Growth and Structure*, 8th ed., XIX (1937), 90-93 (Zandvoort); *En Sprogmands Levned*, XXII (1940), 30-32 (Ekwall); *Essentials of English Grammar*, XXII (1940), 88-96 (Mulder); *A Modern English Grammar*, Part V, XXIII (1941), 44-51 (Zandvoort); *Efficiency in Linguistic Change*, XXIII (1941), 93-94 (Zandvoort). See also XIV (1932), 76-79 (on *MEG*, Part IV).

A Grammatical Miscellany offered to Otto Jespersen was reviewed by Harting in XIV (1932), 22-25.

Brief contributions by Jespersen himself are to be found in XVII (1935), 141, and in XXIII (1941), 80-82. — E d.

Reviews

ÆLFRIC, Sermonnaire, Docteur et Grammairien. Contribution à l'étude de la vie et de l'action bénédictines en Angleterre au Xe siècle. Par MARGUERITE-MARIE DUBOIS. VIII + 419 pp. Paris: Librairie E. Droz. 1943. 200 fr.

This doctoral thesis, dedicated to the memory of René Huchon 'Qui sut adapter au génie latin l'étude de la philologie anglaise' is a somewhat difficult work to review, because of its various aims and unequal merits. The main body of the work, following a historical introduction of some twenty pages, consists of four parts, the first dealing with Ælfric's life, the second with his teaching, the third with his translations, and the fourth with his influence. It is followed by four appendices, describing the texts relating to Ælfric which are contained in the Bibliothèque Nationale de Paris. There is a bibliography of 22 pages and an index of proper names and one of subjects. The number of footnotes and references is considerable, and the whole, even without its 'thèse supplémentaire' on *Les Eléments latins dans la poésie religieuse de Cynewulf* (*E. Sts.* XXV, 64), bears witness to the high standard of learning required in France from those who aspire to the doctorate.

This work may be called the fourth large-scale study on Ælfric within a century. Dietrich's well-known studies in *Niedner's Zeitschrift für die historische Theologie*, dating from 1855 and '56, still form the starting-point for any work in this field. After a long lapse of years there followed in 1898 Miss White's *Ælfric, a new Study of his Life and Writings*, and in 1912 Gem's *An Anglo-Saxon Abbot Ælfric of Eynsham*, a work which unfortunately I have not been in a position to procure, but which, judging from the work under discussion, approaches the subject from a Protestant point of view, whereas it may safely be said that the approach of Mlle Dubois is that of a pious Roman Catholic. It is interesting to note the part Ælfric has unconsciously played in the revival and promotion of Anglo-Saxon studies. The Protestant reformers, with a proper English sense of tradition, tried to vindicate their new doctrines and practices by referring to the teaching of the Early Church in England, and, quite wrongly in our opinion, claimed the worthy Abbot as one of their own. But this is a point to which we shall return later on.

The present work is a conscientious summing-up of all that has been written on the subject of Ælfric and his work, but it contains little that is new, original or startling. The object of the author, who is well aware of this (p. 6), has been 'de le faire revivre en nous appuyant sur des textes précis' (p. 5), 'de reconstituer à l'aide de documents incontestables l'existence journalière du moine à l'abbaye et, plus spécialement, la vie intérieure et morale de l'écrivain religieux.' (p. 6). It seems doubtful whether the first object can indeed be fully attained by this method, and from the abstract and impersonal nature of Ælfric's work it seems difficult to attain any but the most general knowledge as to the third. We can, it is true, reach a fairly complete understanding as to his views and opinions on church matters and moral questions, and by inference as to his personality in general, but that is a different thing from following the subtle processes and workings of the inner life. These, in a case like Ælfric's, must always elude us. We may state that he was a faithful son of his Church and lived a life redolent of sanctity, but his inner struggles, his yearnings, his spiritual growth and development are a complete mystery to us, and will ever remain so. And when the author remarks 'Ce nom qui est avant tout une signature ne semble pas désigner un individu mais représenter une œuvre; il n'évoque pas une silhouette mais une pensée; il paraît même s'appliquer non à une personne mais à un esprit' (p. 15), she is much nearer the mark than when in a more lyrical mood, she gives us the following purely fanciful description: 'Ce jeune homme de trente ans personnifie l'idéal monastique au Xe siècle. La beauté morale lui donne le charme physique et le rayonnement de la sainteté. Le voici à l'oratoire, plongé dans la méditation matutinale. Il possède la taille élancée et souple des Nordiques, leurs yeux d'eau pâle où se reflète le bleu-vert des océans et la chevelure blonde des races saxonnes' (p. 44). It may be surmised from Ælfric's work that his was a graceful and engaging personality, but as to the colour of his eyes ... Really! And this is one of the weak aspects of the work: an undue lyricism in places,

which we attribute in part to that rhetorical element in French education which places more stress on form than on content. Another instance of it may be found on p. 19, when referring to the bribes paid by Æthelred to the Danes in order to buy peace, the author exclaims: 'Ce n'est pas sans colère et sans mépris que l'on évoque encore ces jours de honte,' the sentiment of which would probably strike a modern Englishman as unduly exaggerated. But the expression may have been evoked by an unspoken thought, which would render it explicable.

After a short historical introduction the author gives a brief survey of 'la Réforme monastique', which in view of the sub-title of her work, might profitably have been a good deal more extensive. Dunstan, Æthelwold and Oswald figure largely in it, as might be expected of the three great promoters of Benedictine monachism in England. It may be said that in this part the author succeeds admirably in evoking the historical setting of her hero, whose work can hardly be imagined without these great predecessors. On the other hand we hear little or nothing of similar efforts either in England or on the continent, nor do we think that Mlle Dubois has been quite successful in integrating Ælfric in the work of his Order in those days.

The author assumes that Ælfric must have been 'æpel-boren' and that his father's rank cannot have been of the highest, since that would have procured him some high office at a much earlier date. As a child he learned the rudiments of Latin from an ignorant priest. This must have been before he entered the abbey of Winchester, where he found a true master in Æþelwold. It should be said that the description of life in the monastery is very vivid, and the scene of Ælfric's ordination is pictured with touching and imaginative sentiment. Next follows Ælfric's life as a monk at Cernel, which gives the author an opportunity to present us with a detailed account of his religious and other duties. In connection with his earliest works, the author also tries to explain Ælfric's seeming inconsistency in repeatedly refusing to undertake new translations of sacred works (p. 58, note 4). My effort to explain this point somewhat more satisfactorily than had been done before (*Neophilologus* XXV, 112-122) has apparently escaped her notice. In describing Ælfric's life as Abbot of Eynsham, she calls up an interesting picture of the general plan of a medieval monastery.

That brings us to the second part and to Ælfric's rôle as a religious instructor, and first of all as an instructor of lay-people. In this respect Mlle Dubois mentions his *Homilies* with their sources, his translations from the Old Testament, and sermons on Biblical subjects both canonical and apocryphal. At great length she treats of Ælfric's views on the various subjects discussed by him: his patriotism as it appears from his sermon on the Maccabees (*Saints' Lives* XXV) and Judith, his views on the creation of the world, on its approaching end, to which he refers in his Anglo-Saxon Preface to the *Homilies*, his fight against idolatry, his instigations to the practice of Christian virtues, and his horror of sin. The audience to which his teaching was addressed was certainly not

encouraging and the colours in which Mlle Dubois paints it are indeed of the blackest: 'C'étaient aussi des hommes sans énergie, ni volonté, parfois débauchés, ivrognes, voleurs; bref, un auditoire où pouvait se rencontrer le choix le plus magnifique des vices courants servis par une amoralité manifeste.' (p. 97.)

Equally important was Ælfric's instruction of the clergy, centring round his *Saints' Lives*, which for the greater part were addressed to monks, as is evident from the Latin and Anglo-Saxon Prefaces: 'et placuit nobis in isto codicello ordinare passiones etiam uel uitas sanctorum illorum quos non uulgos sed coenobite officiis uenerantur', 'Nu ge-wearð us þæt we þas boc be þæra halgena ðrowungum and life gedihton þe mynster-menn mid heora þenungum betwux him wurðiað.' Characteristic of Ælfric are the restrictions he imposes upon himself 'ne forte despectui habeantur margarite christi.' Next there are his *Pastoral Letter for Wulfstan* and other Letters and Canons and his work connected with the Benedictine Rule. Here, we are sorry to say, Mlle Dubois gets sadly mixed up in the facts. She begins by saying: 'Le traité le plus important qu'Ælfric ait composé à l'usage des moines est sans contredit le résumé intitulé *De Consuetudine Monachorum*. On dispute pour savoir si ce texte est la traduction libre de l'une ou l'autre des deux œuvres d'Æthelwold écrites en latin: *de Consuetudine* ou *Regularis Concordia*'. (p. 122.) '... Nous possédons en outre un fragment en A.S. qui traduit presque littéralement une partie du premier chapitre du *De Consuetudine* d'Æthelwold. Dietrich et Breck garantissent qu'Ælfric est l'auteur de cette version' (p. 123.) '... D'autre part, le MS.C.C.C.C. 265 contient d'après Breck une lettre en latin d'Ælfric où serait décrit l'essai en anglo-saxon sur le *Liber Consuetudinum* d'Æthelwold. Breck a montré que cet essai ... coïncide exactement avec le texte du *de Consuetudine*. F. Tupper s'élève contre cette opinion; à son avis, Ælfric aurait abrégé la *Regularis Concordia* ... Cette *Concordia* ajoutait du reste certaines observances dans les offices, et celles-ci sont fidèlement mentionnées dans le traité d'Ælfric. Il paraît donc probable que l'opinion de Tupper est la bonne, ce qui expliquerait en outre les inhabiletés de traduction et les contre-sens relevés dans l'édition de Breck. En tout cas, si le fragment dont il a été question plus haut ne doit pas être attribué à Ælfric, le résumé est assurément son œuvre, quoiqu'en dise Zupitza.' (pp. 123-4.)

It is difficult to make anything of this somewhat puzzling enumeration, but what are the facts?

1. There is a Latin Abridgment by Ælfric, following a Latin letter to the monks of Eynsham which describes it as 'haec pauca de libro consuetudinum quem Scs. Athelwoldus Uuintoniensis Episcopus cum Coepiscopis et Abbatibus ... undique collegit.' This is, as Breck has shown, an abridgment of the so-called *De Consuetudine Monachorum* by Æthelwold, which Tupper proved to be in reality the *Concordia Regularis* by that same author. (E. Breck, *Fragment of Ælfric's Translation of Æthelwold's De Consuetudine Monachorum*, Diss. Leipsic, 1887; F. Tupper,

History and Texts of the Benedictine Reform of the Tenth Century, MLN. VIII, 358). Breck nowhere says that Ælfric describes an Anglo-Saxon treatise on the *Liber Consuetudinum*. What he says is 'It (i.e. 'a Latin letter of Ælfric's thirty-one pages in length', which in fact is the Abridgment itself A.P.) is fully described by Ælfric himself in the introduction (i.e. the Eynsham Letter A.P.) as an Abridgment of Æthelwold's "*Liber Consuetudinum*";' etc. (o.c. p. 7.)

2. The Fragment. There is a fragment of a literal translation into Anglo-Saxon of this very same *Concordia* (also called *De Consuetudine Monachorum*). This fragment was wrongly attributed by Dietrich and Breck (o.c. pp. 9-10) to Ælfric. Tupper, rightly following Zupitza in this matter, rejected Ælfric's authorship of this translation. (MLN. VIII, 358.) Zupitza's irrefutable arguments are to be found in *Herrig's Archiv*, 1890, XLIV. Jahrg., 84. Bd., pp. 21-24, following his publication of another fragment of an Anglo-Saxon translation of the same text.

3. The third text referred to by Mlle Dubois does not exist. Her surmise is based on a misreading of Breck.

The curious thing is that in another place (pp. 231-2) of her work she takes over some of Zupitza's arguments to refute Ælfric's authorship of the translation, while claiming for Ælfric the authorship of an imaginary Anglo-Saxon 'résumé' 'quoiqu'en dise Zupitza.' She obviously overlooks the fact that the text referred to by Zupitza and published by Schröer in *Englische Studien* IX, 294 ff. is identical with the text published by Breck in his dissertation, namely Cod. Cotton. Tib. A. III. F. 174a, and that MS.C.C.C.C. 265 F. 237, et seq. is in Latin.

Among the virtues most prized by Ælfric in the clergy chastity stands first and foremost. Indeed, he is a firm upholder of the celibacy of priests, and the many abuses of his day may have strengthened him in this opinion, though it must be admitted that in this matter the official view gradually adopted by the Church was dictated by reasons of prudence and policy rather than by ethical and doctrinal ones. This part of the work is very good, and like the discussion of Ælfric's religious instruction, it betrays an extensive knowledge of matters clerical and ecclesiastical.

But by far the best part of the work — and to some readers perhaps the most interesting — is the one dealing with Ælfric's theological instruction and religious views. Among the subjects discussed are Christ, the Trinity, the Incarnation, Redemption, the Sacraments, the Eucharist, penitence and confession, grace and predestination, etc. Ælfric's sentiments with regard to the Eucharist have formed the subject of much controversy between Roman Catholic and Protestant theologians. In itself it is not quite so surprising as it is apt to look at first sight that the Protestant reformers should have claimed Ælfric as one of their own. Both he and they aimed at freeing the Church from the abuses of the times, and wanted the Church freed from men who abused its offices and powers. But there all similarity ends. It is true that in the Sermon on the Sacrifice on Easter-Day, which deals with the question of the Eucharist, Ælfric's tone

is so sober that the Protestants cannot be blamed for their contention. And yet it is decidedly unfounded, for a man whose teachings on all important subjects are decidedly Catholic, and as might be expected, Roman Catholic (on the subject of the Pope for instance), could hardly deviate from the common opinion of the Church on the central point of its worship. An upholder of the Immaculate Conception, of miracles worked by Saints and their relics, of others connected with the consecrated elements in Mass can in no way be ranked among the precursors of Protestantism, and every effort so to align him is bound to fail. Sober though his wording may be with regard to what takes place at the moment of consecration, yet it is clear that he believed in Transsubstantiation and accordingly held the Catholic view of the Real Presence pure and simple. Mlle Dubois quotes three places in which Ælfric states that after the consecration the bread and wine are 'soðlice Cristes lichama and his blod; na swa-ðeah lichamlice, ac gastlice' (*Hom.* II, 270 etc.), in which of course the last few words formed the bone of contention. But the Catholic differentiation between the accidents and the substance makes it perfectly clear that this is what Ælfric meant, though of course he could not yet so have expressed himself before this wording of the dogma had been evolved by scholastic philosophy and various Councils. Mlle Dubois might also have quoted from the same sermon 'ac he mænde mid þam worde þæt halige husel, þe gastlice is his lichama and his blod' (pp. 274-6), and from the *Saints' Lives* (I, pp. 58-60) the miracle described in the sermon on Saint Basilus and the well-known story of St. Basil's Mass (*ibid.* pp. 58-60), both of which testify to a belief in the supernatural power of the consecration. But even without this additional evidence, Mlle Dubois, in our opinion, makes good her case that Ælfric in this as in other matters, shared the views put forward by most Catholic theologians of his day and the traditional view of the Church, and that he would heartily have welcomed and concurred in the official definition and formulation of the doctrine as afterwards promulgated by the Church.

The third part of the work is entitled 'Ælfric et l'Enseignement Profane'. In it the author reviews Ælfric's methods of translating, at times word for word, at others meaning for meaning, and at still others a free paraphrase, each of the processes being illustrated by one or more extracts. A number of tables illustrate Ælfric's alterations and suppressions in the texts he translated. This part also contains his efforts in the field of Latin instruction (*Grammar, Glossary and Colloquium*), and in that of astronomy (*De Temporibus Anni*). It seems to us that the chapter dealing with the methods of translating is somewhat subjective, applying standards that are too often of a personal nature: 'les termes ... bien choisis, rendent avec art le sens latin' (pp. 243-4), or put matters too simply: 'le saxon occidental s'est assoupli sous la plume de l'Homéliste' (p. 223) (this when contrasting a passage from Alfred with its counterpart in Ælfric). This subjective element is also found in the following part: 'Il est intéressant de rapprocher' (p. 331), 'il est intéressant de comparer' (p. 340), 'il est d'ailleurs plaisant

de comparer' (p. 343), etc. It is somewhat curious to find in a work of this nature that besetting sin of theologians: etymologizing. Thus we are told that "'heorthama" ... et "heortzesida" ... caractérisent mieux que les mots latins *arvina* ou *enta* la graisse qui couvre les entrailles du bétail sacrifié.' (p. 245), and that "'deað", représente vraiment la Faucheuse" (p. 184 note 14), an etymology which for the rest was unknown to us (or is this to be taken as a purely personal fancy?).

The fourth part, dealing with the influence of Ælfric on his contemporaries and successors, is, we are sorry to say, most unsatisfactory, and it is to be regretted that the author has not withstood the temptation to round off her study with this flimsy construction. Her method in this most delicate field is simply to put side by side a passage from Ælfric and a similar passage from Wulfstan, the *Moral Ode*, the *Lambeth Homilies*, the *Trinity Homilies*, *Ormulum*, *Soules Ward*, the *Ancren Riwele*, the *Kentish Sermons*, Richard Rolle of Hampole, *Peres the Ploughmans Crede* and Chaucer of all people! to come to the soaring conclusion: 'Ainsi, jusqu'au XIV^e siècle, se poursuit, d'abord éclatante, puis voilée, l'influence rayonnante d'Ælfric' (p. 344). As if the fact that two people, discussing the same question, put forward the same views or utter the same sentiments, explanations, interpretations and comparisons — which both obviously derived from current ideas or popular Latin authors and authorities or Scriptural sources, or from that common and coherent tradition so strong in the culture of the Middle Ages — proves anything as to the influence of one man on another. Even in our days it is not surprising in religious writings to find the same turns of speech, parables and hackneyed interpretations put forward by each successive divine, as though they were surprising in their novelty or, on the other hand, purposely quoted for their familiar ring and traditional appeal, but it would be ridiculous to argue from this to the direct influence of one specific writer on another. And most of the passages selected by Mlle Dubois for her purpose are of this well-worn type. We might as well say that two people quoting the Bible or the Creed betray mutual influence. A surprising thing is, however, that the author has not included the Catherine Group in her investigations. But indeed, any one trying to trace the influence of a man like Ælfric, would not have to look for outward similarities, but for a common attitude and spirit, and these, it must be admitted at the outset, can in a case like his hardly be dissociated from those of the spiritual body and tradition of which he was so outstanding a mouthpiece, but so rarely an originator.

Though on the whole the translations of the Anglo-Saxon texts are accurate, we noticed the following inaccurate and incorrect renderings: *derizendlic* : pénible (p. 210, l. 831: p. 211); *Gif se terminus zescyt on (sumon dæge, Cockayne, v.i., p. 244, A.P.)* *þære wucon þonne byþ se sunnandæg þær æfter easterdæg*: s'il tombe dans la semaine, le dimanche suivant est le premier dimanche après Pâques. (p. 309); *swa swa þe ealdan fæderas leofodon þa on þære tide ær þan þe seo ealde æ zesett wære*: comme vivaient les patriarches au temps de l'ancienne Loi. (p. 352, note 2) (Preface Genesis).

Moreover, we came across the following misprints, omissions and inaccuracies: "ealdom", ou "scyr" (47), probably for 'eorldom' (?); H. Warnhagen (277, note 3) for Varnhagen;

lar "ryf" (273) for fyr (Gr. 42); pearle for pearfe (317²); 53, 5 à 6 for 53, 5 à 16 (317²); C. Hortsmann for Horstmann (320, note 10 and 340¹); sceande for sceaude, biwesten for biwisten (331¹); soð of sahtnesse, as in MS. (332), translated by 'vision de paix': a note might have informed us that soð stands for sihð; sweawede (338¹) for seawede; belipað (338²) for belimpað; Richard Rolle Hermit for Hermit (339, note 3); in 'Sum mæsse preost se þe min mæzister wæs (on þam) timan, hæfde þa boc Genesis, and he (cuðe be) dæle Lyden understandan' (355, note 2), the words in parentheses have to be supplied by the reader. "Tous les signes du Zodiaque ... sont soumis à une analyse minutieuse" (296-7). In Cockayne, *Leechdoms, Wortcunning and Starcraft of Early England*, III, 244-6, I only find a bare enumeration, nor is Wright's edition any more informative (*Popular Treatises on Science*, etc. 1841). 'Les solstices d'été et d'hiver sont aussi indiqués et situés au Capricorne'. (p. 300). Ælfric knew better than that, for he said 'cancer þær is se sumerlica sunnstedes' (*De Temporibus*, in Cockayne, o.c., 250), and so does Mlle Dubois, as is apparent from note 2 on the same page. The reference to *Saints' Lives* V, 25, 1 à 25, 3 (note on p. 298) should be V, 251 à 253. To the Dutch reader it is somewhat strange, though explicable, to find Professor P. Fijn van Draat referred to as P. F. van Draat (p. 223, note 2). In the bibliography we failed to notice Professor Logeman's edition of *The Rule of St. Benet, Latin and Anglo-Saxon* (1888). Is not the title of the work by E. Schuré referred to as *Les Initiés* (p. 203, note 1) in reality *Les Grands Initiés*? When discussing Chaucer's Parson's Tale (pp. 341-2), of which 'tous les passages qu'il cite ont déjà été utilisés par Ælfric aux mêmes fins', Mlle Dubois in a note refers to Chapmann's (not Chapmann's) article on *The Pardoner's Tale*: a Mediaeval Sermon (*MLN*. XLI, 506-9), which tale obviously has nothing to do with this question, and is based on quite a different mode of preaching.

But enough of cavilling. The work is one for which Mlle Dubois deserves our gratitude, even though we do not always share her views. To the student of Anglo-Saxon literature it is a mine of information on Ælfric, to whose works it contains innumerable references, for the student of theology and church history it contains most interesting information, some of it of a profound and abstruse nature. If Mlle Dubois' effort 'd'animer cette gloire trop froide d'un peu de chaleur humaine' has led her, especially towards the end of her chapters, to insert edifying perorations which are not always apt, or indeed called for, and if in some respects her study falls short of that high and comprehensive grasp which is the rare gift of some biographers and historians, we think that this is partly due to her method of constant reference to her sources, which greatly ties her down to her starting-point, so that it may be said indeed that her work has 'les défauts de ses qualités', and these qualities, in spite of all the criticism which it has been our duty to level at certain points of her work, are certainly those of the scholar: love of her subject, patience in research, and erudition.

Leiden.

A. A. PRINS.

Sawles Warde. An Early Middle English Homily edited from the Bodley, Royal and Cotton MSS. by R. M. WILSON. XLVI + 115 pp. 1938.

The Conflict of Wit and Will. Fragments of a Middle English Alliterative Poem now first edited by BRUCE DICKINS. 26 pp. 1937.

(Leeds School of English Language Texts and Monographs: Nos. III & IV.)

In his Introduction to *Sawles Warde* Mr. Wilson gives a survey of English Literature between 1066 and 1200, the subject treated by him at length in his excellent *Early Middle English Literature* (Methuen & Co., 1939). In the following section he discusses the relationship of the MSS. An examination of the dialect shows that the work was written in the West Midlands, possibly in Herefordshire. As in his *Early Middle English Literature* Mr. Wilson lays stress on the similarity of the language of the *Vespasian Psalter* and that of the *Katherine Group*, of which this text forms a part. He refutes Dr. Serjeantson's argument that the dialect of the *Psalter* may after all not be Western because the West Midland Charters regularly have æ instead of e for Germanic a, on the ground that the æ-forms may be due to the influence of the standard West-Saxon dialect.

Following up Tolkien's suggestion about the difference in conjugation between the long- and short-stemmed verbs of the 2nd weak conjugation (-in as the ending of the infinitive after a long stem, -ien after a short stem), the editor dates the work at approximately 1210-1215. The author is unknown, the form is rhythmic alliterative prose reminiscent of Ælfric.

Mr. Wilson not only gives us the full texts of all three MSS., with a glossary and explanatory notes, he also adds the Latin original (chapters XIII, XIV and XV of the fourth book of Hugh of St. Victor's *De Anima*) and the literal translation of the same passages from Dan Michel's *Ayenbytte of Inwit*. *Sawles Warde* is much more than a translation: it is a free rendering with many expansions and additions.

Mr. Wilson owes much to Dr. Hall's excellent edition of the Bodley text. Yet the present volume with its three parallel texts and carefully arranged apparatus, is a valuable contribution to our knowledge of Middle English language and literature.

A few remarks may be permitted.

1. 28: *let ham iwurðen*. Outside of the West Midland area the expression does not only occur in the *Ayenbytte*, we find it also in Chaucer (*Tr. & Cr.* V. 329), so its range is probably wider than Mr. Wilson assumes.

1. 35: *hire unþeaw*. The passage *azein euch god þeaw ... is eauer hire unþeaw forte sechen inzong ... to amurðrin hire þrinne* is evidently a translation of "singulis virtutibus singula vitia insidiantur" with singular nouns for the Latin plurals. That fem. gen. sg. *hire* should be a mistake for gen. pl. *hare* seems unlikely and the emendation is unnecessary. *hire* clearly refers to *euch god þeaw* and although OE. *þeaw* is masculine, the *four heaved þeawes* are referred to as *dehtren* and *sustren* and — as in the Latin original — are female characters, which accounts for the fem. sg. *hire*.

1. 103: In *ha iseoð ham to grisle J to grure* I do not think that *grisle* and *grure* can be looked upon as adjectives. They are nouns and we must supply an elliptic verb, like *wurðen*, to make the sense clear. Cf. OE. idioms *weorþan to duste*, to *frofre*, etc..

1. 130: *arudden*. ON. *ryðja* has nothing to do with OE. *hreddan*, as the initial consonant shows. It is a denominative derived from *rub* "clearing in the wood" (cf. Dutch and German placenames in *-rade*, *-rode*). For the change of *e* to *y* in *hreddan* we may perhaps compare ME. dial. *suggen* (Lazamon) from OE. *secgan*.

1. 179: BR. *For ba me ah ... ant for heart of nowcin J for wone of wunne dreden J carien*. Wilson translates (after Hall): "For both things, i.e. for both the rigour of adversity and the absence of bliss it behoves one to feel dread." By a curious oversight both editors neglect the reading of the C. text, which has: *for nesche of wunne*. This forms a contrast to *heart of nowcin* and the following nine lines in all three texts continue to give contrasts like *heard J nesche*, *wa of þis world ant to much wunne*, etc.. Consequently "absence of bliss" cannot be correct. BR. *wone* evidently represents ON. *vani* "habit", "custom" (OE. *gewuna*, but OE. *u* is represented by *u*, not by *o* in this text), so that here too we get the contrast required by the context.

1. 386: By the side of R. *us ah mon te ... aweccen his heorte*. *þe in slepe of zemeles forzet hire sawle heale* C. has *his sawle*. The gender of *sawle* is of no importance whatever, both *hire* and *his* refer to *heorte*, not to *sawle*. OE. *heorte* is feminine. It is, however, not astonishing that it should be used as a ntr. (or masc.) noun here, as in the weak declension the forms of all genders had coalesced.

p. 83, l. 27: *e* in *flesch, lest, lesten* may represent a shortened vowel.

p. 86, l. 24: In *drehen, dreheð* we expect long *ē* from OE. *ēo*, not *e*.

p. 87, l. 17: The form *zeslezen* occurs also in West-Saxon texts; cf. Sievers-Brunner, § 378, note 1.

p. 87, l. 24: *i* + palatal *ʒ* medially developed into *ī*, so *h* in *nihe* is descended from the voiced guttural spirant in OE. *nizon*. In the same way *wihes* cannot be derived from OE. *wigle*, but from an inflected **wiʒol* (with *i* rather than *ī*), or from a form with *h*, cf. Bosw.-Toller *fuzelweohlere* and Du. *wichelaar, wichelroede*, etc..

p. 90, l. 21: The *d* in *oder* (*odres odre*) is not necessarily written for *ð*. It may actually represent [d], which frequently developed from older *ð* before *r*, cf. Mod.E. *rudder, spider*.

p. 92, l. 22: R. *strenðe* is not to be looked upon as a scribal error, it represents the pronunciation with loss of guttural. The form occurs already in OE. (S.-Br. § 184, note 1, § 215, note 1) and frequently in ME.. Its continuance is probably only checked by the influence of *strong*. Cf. Mod.E. *lenten* from OE. *lengten, lencten*.

p. 93, l. 30: The vowel in *askest, askeð* was probably already shortened to *a*.

p. 94, l. 19: Back-mutation in forms of *cleopian* occurs also in West-Saxon; cf. S.-Br. § 417, note 12, d.

p. 95, l. 25: That strong masc. and ntr. nouns only differ in the nom. acc. pl. is no ME. levelling: in the singular they had the same forms already in OE..

p. 96, l. 18: The two only instances of the fem. gen. sg. in *-e* are *helle* (l. 103) and *nease* (l. 105). It may be as well to look upon these forms as the first elements of compounds: *helle-wurmes, nease-gristles*. C. actually writes *hellewurmes* as one word.

In the same volume appeared *The Conflict of Wit and Will*. Seven fragments, totalling 130 lines, is all that is left of "þis long geste", a hitherto unknown Middle English alliterative poem with which the margins of three of the leaves of the first printed York Missal (1507, Cambr. Un. Libr., Res. 6162) have been repaired. The theme of the poem links it with *Sawles Warde*, but form and treatment are entirely different. It is an allegorical poem dealing with the fight between *Angus* (= Anguish?) and *Wille þe Wick'* under the banner of *Witte þe wise kyng*. There is a passage that reminds us of Beowulf's fight with Grendel. What strikes us most is the crudity both of its form and of the treatment of its theme.

Its only claim to our attention lies in its subject matter and in the new lexicographical material it provides.

Mr. Bruce Dickins traces the history of the theme in English Literature down to the Jacobean period. From the early 13th century onward this conflict between Wit and Will (= Reason and Impulse) has been a favourite subject of homilists and poets.

The poem, written about 1400, was probably composed in the 14th century. It is tentatively assigned by the editor to the N. W. Midland dialect — to which so many examples of the alliterative measure belong — and to the northern limit of that dialect.

Mr. Bruce Dickins identifies *Gerard* with "the drudging Goblin" remarkable for "his hairy strength", and compares Robert Rypon of Durham's "demon, in English *Thrus* (?)" (sic). I should like to suggest that the *thrus* is the Scandinavian *þurs* "giant".

Amsterdam.

E. L. DEUSCHLE.

The Pastoral Elegy. An Anthology. Edited with Introduction, Commentary, and Notes by THOMAS PERRIN HARRISON, JR. English Translations by HARRY JOSHUA LEON. xi + 312 pp. University of Texas Press. 1939. Price \$2.50.

The pleasures of reading an anthology of poems of any kind are usually three in number: that of rediscovering old friends, that of making new acquaintances and that of disagreeing with the choice made by the compiler. However, the present occasion is one on which we gladly forego the third pleasure out of gratitude for the other two. The book contains thirty-two poems by twenty-two poets, from Theocritus to Matthew Arnold, selected and edited by the Professor of English in the University of Texas. All those in Greek, Latin, French and Italian are given in English prose translations, both spirited and accurate, by the Associate Professor of Classical Languages in the same university. Where the poem appears in translation, the original text is given in smaller type, except in the case of the Greeks, for whom no text is given. We regret this omission, but will not quarrel with it, since we assume it to be due to practical difficulties. The book is provided with a brief introduction and a number of notes. The printing and presentation of it deserve a special word of praise.

This anthology is a work of erudition rather than of literary criticism, its primary aim being to provide the reader with a representative collection of pastoral elegies from the earliest times to the nineteenth century. Thus for the classical period we have two idylls of Theocritus, the elegies of Bion and Moschus, two eclogues of Virgil and one of Nemesian. This last

name may indicate something of the scope of the book. Though students of Latin literature will be familiar with the name of Nemesian, it is probable that few, other than specialists, will have read him. Probably even fewer will be familiar with Radbert, who lived in the days of Charlemagne. With Petrarch, Boccaccio, Sannazaro, Castiglione and Alamanni we are on more familiar ground. Next come the French — Marot, Baif and Ronsard — and finally the English: Spenser, Drummond of Hawthornden, Milton, Pope, Philips, Gay, Shelley and Arnold.

We shall not presume to criticise the scholarship of so erudite a work. If there are small points on which the compiler's judgment does not always carry conviction — such as his positive identification of Sidney's *Stella* with Frances Walsingham — they remain small points and nothing more.

From the point of view of literary value, the book deserves high praise. There is obviously a certain monotony in a compilation so rigidly limited to poems of one single kind, and a usually artificial kind at that; but this very limitation leads the reader to make comparisons that would not otherwise have occurred to him, often with unexpected results. The book thus brings out very clearly certain points of interest. The first of these is the greatness of Theocritus, who still remains the supreme and unrivalled master of pastoral, and whose superiority will be confirmed by a comparison of his work with any of the other poems in this volume. A second point is the remarkable vitality, and even variety, of this seemingly artificial form. Many things can be said against it: it is a fanciful convention, an unnatural way of writing, lending itself to the development of a style both superficial and insincere; and yet men of the highest genius have delighted in it for two thousand years. This consideration suggests that from the purely artistic point of view the pastoral form may have merits that have not been fully recognised.

A third point of interest is the amount of real genius displayed in the Latin poems of some Renaissance writers. If Radbert's work — with its creaking verses and its uncouth style which, when it is not a mere echo of Virgil, comes perilously close at times to the language known as dog-Latin — if Radbert's work is rather a part of the history of literature than a work of art, there are later poets whose Latin verses are of astonishing power and brilliance. We refer in particular to the *Alcon* of Castiglione, and also to Milton's *Epitaphium Damonis*, a poem which, heretical as such a view may be, we have always considered superior to *Lycidas* in sincerity, fire and pathos. The use of Latin as a medium of expression in former times had more to be said for it than is always recognised nowadays. Not only was it the second language of all educated men in Europe, so that a work in Latin reached a much larger public than a work in any vernacular, but it was in a sense a more mature language than any vernacular, capable of expressing more precise conceptions and more delicate shades of meaning than were possible before the later sixteenth century in any European language except Italian. Its drawback, to our modern taste, is that poets who wrote in Latin were inevitably

impelled to copy Roman writers, so that their work appears to us unduly derivative. Yet one is sometimes tempted to wonder whether the taste for originality in poetry is not a mere modern superstition: whether, in fact, the pleasure that our ancestors found in reading poetry was not largely a matter of finding in it an ingenious use of the phrases and images that mankind had always acknowledged to be poetical.

Among the English poems, Spenser's *Dido* and his *Astrophel* are of course well known, but not many readers will be equally familiar with Drummond's *Moeliades*, which for ourselves we admit comes as one of the several happy surprises we have encountered in this book. But the most interesting of the English poems is certainly Gay's *Friday*. Gay, a formerly underrated poet who is now gradually coming into his own, was in his lifetime too ready to acquiesce in the patronising if kindly estimate of his works formed by people whom he wrongly believed to be much better writers than himself, and his diffidence delayed the growth of his reputation. In the work quoted here, his aim was to burlesque Philips. The most obvious method of doing so was to write of real countrymen instead of the usual bookish abstractions, but the consequence was that Gay frequently forgot he was writing burlesque and allowed his personages to come to life — and singularly fresh and vigorous life at that. By this vitality, as by the closeness of his observation and the grace of his delicate and limpid verse, Gay created something which was better art than is commonly recognised even now. The essential quality of Gay's work is his liking for his fellow-men of all classes, whom he regards with an amused affection that is quite in the manner of Chaucer.

Since we have referred to the quality of Gay's versification, perhaps we may be permitted here a remark which is not so far-fetched as it may seem. Bad critics, encouraged perhaps by the practice of bad poets, are often inclined to forget the existence of an art of poetry and to speak as if no more were required of the poet than a capacity for experiencing personal emotions of a rare and distinguished kind, and a knack of talking about them. Nevertheless, the art of poetry does exist. The poetic aspirant has to learn versification with the same diligence as another requires in learning the piano; and when he has acquired facility in rhyming and learnt how to manage his accents, how to use the rhythm to reinforce the meaning, how to choose the metre best suited to his subject and so forth, then he has still to achieve that final mastery of poetic technique through which personal feeling transcends personality and becomes the impersonal passion, the impassioned serenity, of a work of art. Many a good poet delights to exercise this technical mastery for its own sake, like Odysseus rejoicing in the strength of his limbs. In this mood the pastoral form, in which as a rule the personal feeling plays only a very small part, attracts him because of the opportunities it offers for the exercise of pure virtuosity without any element of emotion. It is easy to see this in *Lycidas*, where it is quite obvious that Milton cares nothing for Edward King, but is ardently interested in gradations of accent, the

management of pauses, the arrangement of cadences and the choice of words to say nothing of the use of the work of Latin and neo-Latin writers. The same attitude, though not the same virtuosity, is found in Pope's experiments with pastoral and in Arnold's *Thyrsis*, as also in the eclogue of Marot given in this book. In fact, if there existed schools of versification, as there do of music and painting, we do not doubt that the composition of a pastoral poem would be one of the exercises regularly required of every pupil.

These random reflections suggest another. The weakness of the pastoral elegy in general is its bookishness. This does not prevent it from being sometimes charming — though we think that the old-world charm displayed in the pieces by Ronsard included in this collection is hardly an artistic quality — but it does deprive it of the force and fire which are the true attractions of poetry, and of which Ronsard himself, for instance, is fully capable in other forms of verse. But where the poet comes out of his library and goes into the fields as the Sicilian poets did, then the form becomes in all ages an unexpectedly fruitful and vigorous one. The goatherds of Theocritus, the fishermen of Sannazaro, the yokels of Gay, are not mere puppets; they are alive with poetry. And this suggests that in the life of the common people there are realms which poetry has yet to conquer. If there already exists in prose a pastoral literature of sorts in the shape of the cowboy stories of the Wild West — in which the traditional figures of pastoral romance can easily be recognised by anybody who takes the trouble to look for them — there is still plenty of scope for a poetic literature. The gauchos of Argentina, we understand, have already their traditional poem. The Australian or South-African shepherd keeps his sheep on horseback, and his instrument is not the reed pipe but the mouth-organ or the concertina; but his attitude towards the farmer's daughter differs very little from that of the Sicilian countryman of two thousand years ago. Here surely is an opening for a new Theocritus.

Finally, let us remark that though this anthology, like all its kind, has necessarily to omit much that would be of interest — it has not been possible, for instance, to include anything from Spain or Portugal — it remains a collection of the highest value, for which all students of comparative literature have reason to be grateful.

Geneva.

CHARLES OULD.

The Elements of Sound and their Relation to Language. By MARK H. LIDDELL. (Illinois Studies in Language and Literature, Vol. XXVII, No. 1.) 138 pp. The University of Illinois Press, Urbana, Illinois, 1940. \$1.50.

To most readers of this journal the late Professor Mark H. Liddell — he died in 1936 — will be known as an associate editor of the "Globe" Chaucer, and as the author of a serviceable edition of the *Prologue, Knightes Tale* and *Nonne Preestes Tale*, with M.E. grammar, for class-room use. But he has also to his credit the *Introduction to the Scientific Study of English Poetry* (1902) and the privately printed *Abstract of the Laws of English Rhythm* (1914), books embodying novel theories on the laws of prosody, based on an intensive and extensive study of the stress-forms of English speech. These works already indicate the direction which Professor Liddell's interest was taking during the latter half of his life and foreshadow the work under review. For convinced that the rhythms of English verse are based on physical, and hence ultimately mathematical, laws, he subsequently turned to the scientific investigation of sound. The first fruits of his endeavours in this new field of activity were three bulletins on *The Physical Characteristics of Speech Sound*¹. The most important result of the research summarized in them was the discovery of a spectrum of English vowel quality. And now it appears that the erstwhile philologist towards the end of his life had grown into a full-fledged scientist. It is impossible to withhold our admiration for the brilliant manner in which Professor Liddell proves to have overcome his lack of initial training in a discipline so alien to philology as modern physics and at the flexibility of intellect that enabled him at an advanced age to emerge with nothing short of a revolutionary theory of wave mechanics and some original and highly stimulating contributions to acoustics and the physiology of speech.

The book derives its strikingly personal character from the particular position the author chooses to take up. His object is to eliminate from acoustic phenomena what Sweet called "the mystery of sound" and to provide a purely mechanical means of determining loudness, pitch, and quality, independent of the opinion of the hearer, thus placing the science of acoustics upon a purely physical and mathematical foundation. More particularly it was the author's aim to investigate the relation of pitch and loudness from a physical point of view. He bases his new acoustics upon the structure of the hearing mechanism, which he regards as a hydraulic system of transmission, and on the behaviour of an elastic fluid like atmospheric air, when its equilibrium is disturbed.

The extremely technical character of the physics involved makes it impossible to give more than a very summary abstract of Professor Liddell's views and it is to be feared that even in the simplified — and presumably less correct — form in which they are here presented, they will only be

¹ Bulletins of the Engineering Department, Purdue University, No. 16 for March, 1924; No. 23 for October 1925; No. 28 for April 1927.

intelligible to those familiar with the notions, terminology, and technicalities of modern physics. Briefly, then, the author claims that his experiments and investigations have yielded the following results:

1. The loudness of a sound does not depend on the energy of its stimulus, as classical, Helmholtzian physics holds, but upon the ratio of the frequency to the energy of the stimulus.
2. the summation of the stimuli by the ear and brain is subject to a common hysteresis factor. This term, which is not a recognized element of the current psychological vocabulary, is used by the author to denote a "sensational lag" like that which makes moving pictures possible.
3. pitch is due to the apperception of a regular recurrence rate in a series of successive loudness impressions which endure for more than 1/10 second.
4. successive stimuli lacking this characteristic can only cause noise, which is loud or faint according to the energy and frequency of the stimuli producing it.
5. quality is the effect of loudness fusions yielding pitch, blended with less loud fusions yielding noise.
6. in addition the psychological principle known as the Weber-Fechner law² is the effect of Hooke's law³ as applies to the basilar membrane of the ear.

The reviewer, a mere philologist, who is only familiar with the physics of sound described in that most captivating and charmingly written of physical textbooks, Helmholtz' *Lehre der Tonempfindungen*, will no doubt be excused from expressing an opinion on the merits of theories running so violently counter to what he hitherto considered as established facts and impugning views generally and unhesitatingly accepted by modern scientists. The reader of this journal is more likely to be interested in the question how all this affects phonetics. He had better prepare for some shocks.

Professor Liddell claims to have demonstrated that it is physically impossible that voice should be produced by what are known as the vocal chords. He rightly points out that the term is a misnomer. On this all modern phoneticians are agreed and many of the more intelligent among them, recognizing that the advance of a science is inextricably bound up with an advance in correctness of the terms used, have dropped the word altogether. There are no such things as vocal chords. They are no chords at all, they are nothing like strings firmly stretched between rigid supports, so that they can vibrate freely when set in motion. They are the thin, narrow, flexible edges of massive, opposite, wedge-shaped muscles. If it was the "vocal chords" that produce voice, the author argues, their tones would necessarily be of the very high frequencies which a violin string an inch or so long would produce. He forestalls the obvious objection that we can actually see the vocal chords vibrating in the laryngoscope during the production of voice by declaring this an optical illusion, a possibility, by the way, which Sweet already envisaged, and in connection with which he sounded a caveat. Says Professor Liddell:

² The Weber-Fechner law runs: The intensity of a sensation (I) varies with the logarithm of the strength of the stimulus, or, briefly, $I = C \log. S$, where C is a constant which is different for different sensations (seeing, hearing, etc.) or even for the same kind of sensation in the case of different individuals.

³ See E. S. Ferry, *General Physics*, p. 147.

... what we really see in the mirror of a laryngoscope is a pair of bands of white light shaded off into progressively darker borders and caused by the "true vocal chords" interfering at speech frequencies with a beam of light projected down the throat. It is purely a "movie phenomenon" in which the "true vocal chords" are wrapped in Cimmerian darkness and do not appear at all. (p. 96.)

According to Professor Liddell it is the false vocal chords that produce speech tones, the true ones producing the high-frequency, low-energy tones popularly known as whisper.

The reviewer must confess his inability to assess the imposing mass of physical and mathematical arguments adduced in support of these revolutionary views at its proper value, and hopes he will be pardoned for retaining some scepticism. Are the films made by Panconcelli-Calzia and Hegener in 1914, where the vibrations of the vocal chords can be seen and measured, the result of an optical illusion? And the ingenious experiments of W. Trendelenburg in which the rays of a lamp are made to strike a photographic film whenever the vocal chords open? And what about Oertel's application of the stroboscope and the siren to laryngoscopic research? We are not arguing, we are only asking ...

Professor Liddell also maintains that there is no muscular apparatus that can stretch the vocal chords and thereby change their tension. I am afraid that here, too, he finds himself at variance with the generally accepted views. Both anatomy and physiology agree that the vocal chords can be stretched and made thinner by the *M. cricothyreoideus*.⁴

In Chapter XII the author discusses the eleven bands of his vowel spectrum. In replying to the question why there should be exactly eleven of them, he strikes, for such a modernist, a curiously old-fashioned teleological note. He explains that nature determines these eleven bands in accordance with the exigencies of language. That is why Parent Indo-Germanic contained eleven cardinal vowels, easily distinguishable from each other. "It fortunately (?? E.) happens that our language contains all the cardinal vowel qualities that appear in the history of the Indo-Germanic languages" (p. 115). The reader will probably have his own ideas as to the identity of the dull, muffled, often clearly diphthongized vowel-qualities of English with those generally postulated for Indo-Germanic, but let that pass. Not being aware that Indo-Germanic has

⁴ See D. J. Cunningham, *Manual of Practical Anatomy*, Vol. II. 4th ed. (1910), p. 430: "Tension of the vocal chords is produced by the contraction of the cricothyroid muscles." Follows a detailed description of the *modus operandi*. Similarly in Van den Broek, Boeke, en Barge: *Leerboek der Beschrijvende Ontleedkunde van den Mensch*, Deel III, 4de druk (1940), p. 105 and in L. Kaiser's contribution to the *Nederlandsch Leerboek der Physiologie*, onder leiding van G. van Rijnberk, vol. 7 (1940), p. 73.

But L. P. H. Eykman in his *Phonetiek van het Nederlands* (p. 5) seems to express himself with some caution: "Doch ook een paar spiertjes aan de voorzij (*M. cricothyreoideus*) zijn van groot gewicht, omdat ze *volgens de algemene opvatting* (*italics mine, E.*) de stemlippen, die van voren naar achteren zijn uitgespannen, rekken, en dus langer en dunner maken." But on the other hand, on p. 6 it is stated categorically: "Het verschil in toonhoogte wordt door variatie van de rekking en spanning der stemlippen verkregen."

ever been credited with the possession of vowels like those in English *sun* or *bird*, he will probably hasten to look them up in the picture of the spectrum, only to find that Professor Liddell subsumes these vowels under the sound generally represented by (ə), the sound which Hermann Moeller, borrowing the term from the Semitic languages, christened "schwa indogermanicum", under which name it is still known in German works on comparative linguistics. We can only conclude that the graphic methods by which the spectrums are obtained are not sensitive enough, or that Professor Liddell was not really a phonetician. To the former conclusion we are impelled when we see that the spectrum does not differentiate between the vowels in *pot* and in *hawk*, to the latter when we read an argument like the following:

The phonetician's turned ə, for instance, implies that the tone in question is a variety of e, though as a matter of fact in our historical spelling it may represent u, as in *sun*; o, as in *son*; a, as in the second syllable of *altar*; e, as in the second syllable of *alter*; or i, as in the second syllable of *tapir*. (p. 49.)

And if these eleven bands exhaust all the possibilities supplied and suppliable by nature, where are we to put the scores of vowels that bear no resemblance to any English vowel? Where, for instance, are we to put the vowels of Dutch *put*, French *lune* and German *über*, Swedish *gul*, the Russian "yery" of *syn*, *ryba*, *mysl*, etc. etc? I am afraid all this will not do.

The author wields the shillelagh with to me very gratifying vigour when he comes to speak about the absurdities called vowel triangles, which one blushes still to find in modern works on phonetics.

The assumption that vowel tones have something to do with the properties of triangles is quite as gratuitous as is the sister assumption that sounds can themselves be "close" or "open" or "narrow" or "wide" or "round" because the resonance chamber which gives them their so-called quality has these attributes. (p. 50.)

And on p. 52:

The fundamental mediaeval assumption that what we now call vowel quality is associated with definite mouth positions is quite fallacious. For resonance is the cause of these sound qualities, and the quality given by resonance to air vibrations "depends not upon the shape but upon the volume of the resonating chamber."⁵

We must conclude a review that has already become too long. Our excuse for intruding so long upon the patience of the reader is the undoubted importance of the book and the impossibility to do justice to its pioneer character within the scope of a few lines. The ultimate value of Professor Liddell's views will have to be determined by professional physicists. If they ever arrive at a consensus of opinion phoneticians will have to take the matter up. But it is definitely not a book to be neglected.

Leiden.

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⁵ Ferrv, *General Physics*, p. 216.

English *Craft* 'a vessel' and some other Names for Vessels

The following notes on some names of vessels are mainly based on a number of old ships' names of the 13th and following centuries preserved in the Close (Cl) and Patent (Pat) Rolls published in the Rolls series. While ships had usually some specific name given them, it frequently occurs that a ship was simply called by the generic term for the type of vessel to which it belonged, thus for instance 'navis illa que vocatur la Busce' or 'a ship called Hulc'. In other cases a word for 'vessel' was added to the name, as in 'la Seintemaribot', 'le Cogg Seint Johan', 'la Redecogg' etc., so that in these ways many examples of words for ships are found in the ships' names themselves. There are also in the Rolls many examples of words for vessels not used as names, which have been included in the discussion. In addition to names that contain words for 'vessel', some other ships' names of various kinds which seemed linguistically interesting have also been collected and discussed below. The material from the above documents found in these kind of names has not been used before, although the earliest instances of different words for 'vessel' given in the NED are not rarely taken from similar Latin sources; at least once the Close Rolls are also referred to in the NED in connexion with a word for 'vessel' (s.v. scout, sb.³). Yet the ships' names are not without value philologically, for they often contain earlier instances of words than those found in other sources, they give hints as to the etymology of certain words, and supply the names of some kinds of craft not found in the NED, although in use in England. The names mentioned below were names of English vessels unless otherwise stated, so that it can as a rule be assumed that the words they contain were current in England, although there may be a few cases of doubtful nationality among the examples.

An interesting use of the word *craft* is found in the example 'a ship called *Craft de Jeyeswic*' (Ipswich) 1253 Pat (p. 196). There can be little doubt that we have here a concrete use of the word for a particular vessel; as we have seen, words for 'vessel' were often used as ships' names just as in the above instance. Etymologically, the example is to be connected with OE *cræft* in the sense 'a contrivance, a machine or engine' (Bosworth-Toller, Supplement; cf. NED *craft* 3, 3c), which must be a very early sense of the word, as it occurs in the place-name Croft, Leics., which is *Craeft* already 836, and may refer to a windmill or watermill¹. Thus the ship's name *Craft* will have originally denoted a vessel of special construction

¹ Cf. Ekwall, *Namn och Bygd* 16, p. 60, *Studies on English Place-names* p. 157, *Concise Oxford Dictionary of Place-names* s.v.

or equipped with some special contrivance; the context gives no clue to exactly what kind of vessel we have to do with, but it seems most likely that the meaning here is simply 'the boat'. According to the NED, the modern word *craft* 'a vessel' was originally used only in the expression *small craft* (first found 1671-2), which is taken to be elliptical for 'vessels of small craft', i.e. small trading vessels, or of small seaman's art, and it is added that 'the want in English of any general collective term for all sorts of 'vessels for water carriage' naturally made *craft* a useful stopgap'. The explanation, which has been generally accepted, is not wholly convincing, especially it may be objected that the connexion between 'small vessel' and 'small seaman's art' is not very apparent. It is quite likely that the expression *small craft* is merely a specialized use of the notion 'vessels' in general, although this meaning is not found by the NED till some hundred years later than *small craft*, while the use of a particular vessel with a and the plur., is not recorded until 1775. As noted in the NED, these uses were probably colloquial with watermen, fishers, and seamen some time before they appeared in print, so that the history of the word is not evidenced. Thus *craft* may first have been used of a particular vessel, as indicated by the instance of 1253 given above, and the sense-development to 'vessels' in general, a sense recorded for the word by 1769, may have been helped by the lack of the general term as suggested in the NED.

Another instance of some interest is the word *lodship*, of which the NED quotes one example from 1357 under *lode* with the tentative explanation '? a pilot ship', thus connecting it with words like *lodestar*, *lodeman*. The Rolls quoted contain several examples of the word. In 1357 Pat there are mentioned 'ships called 'doggers' and 'lodships'', and a ship or ships called *Seintemarilodship*, *la Seynt Maryloodship*, etc. occurs several times in 1343 Cl and in 1364 Pat². The latter entry mentions a voyage by a ship so called 'to La Baie and other places for salt and other merchandise to bring to England', and thus makes it clear that a *lodship* was not a pilot ship but a cargo ship, so that the word should be connected with OE *lād* in the sense 'load', not in the sense 'way, course'. A *lodship* is thus a 'load-ship', a 'cargo-ship', and has parallels in *load-horse*, *load-man*.

Of *picard* 'a large sailing-boat or barge formerly used for coast and river traffic', the NED gives several examples from 1357 onwards, most of which have the ending *-ard* or *-art*. We have also, however, the examples 'boats called 'pykers' 1338 Cl, and 'ships called 'pikers' 1357 Pat. The earliest forms show the ending *-er*, the first form in *-ard* being from 1483, so that the probability is that the form *pikard*, *-art* is a secondary form. We may compare *bragger* and *braggart*, *buzzer* 'an insect' and *buzzard*, *buffer* and *buffard* etc. (cf. NED *-ard*), also Swedish *skonert* beside *skonare* and other similar instances. Hence the tentative suggestions

² For exact references, see the Indexes under 'Ships'.

of the NED that the word may be from OFr *Picard* 'a native of Picardy' or from *picart* etc. 'sharp, pointed' are doubtless to be rejected. *Piker* is probably derived from the word *pike* in some sense or from a cognate of that word. Mod. *peak*, which is an altered form of *pike* (cf. NED *peak* sb.²), has the meaning 'the narrow extremity of a ship's hold at the bow' recorded from 1693 in the form (fore-) *pike*, also 'the upper end of the gaff' (1711). These senses may well be considerably older³, so that the meaning may be 'a boat provided with a peak'.

Dogger 'a two-masted fishing-vessel with bluff bows, somewhat resembling a ketch, used in the North Sea fisheries' (now practically restricted to Dutch fishing vessels, NED) is also recorded some years earlier than in the NED (1356). We have 'boats and ships called *'doggeres'* and other little fishing boats' 1338 Cl, ships called *'dogers'* (of Heacham) 1344 Pat, 'ships called *'doggers'* (of Heacham) sent to sea to catch fish' 1347 Cl; also the later examples 'ships or vessels called *'doggers'*' 1383, 1413 Cl. The earlier forms do not, however, throw any further light on the etymology of the word. Beside Engl. *dogger*, we have MDu *doggher*, Dutch *dogger* (not now current) 'boat equipped for fluke-, herring- or cod-fishing', Germ. *dogger* 'North Sea fishing-boat', older Dan. *dogger* 'high sea fishing-boat', Swed. (hardly current) *dogger* (1840) 'big fishing-boat'; also Engl. *dogger-boat*, Dutch *dogger-boot*, Dan. *dogger-baad*, Swed. *dogger-båt* 'fishing-boat'. Another word for 'fishing-boat' appears in Icel. *dugga* (Vigfusson, 1413) 'a small (Dutch or English) fishing vessel', older Dan. *dogge*, *doggeskude* 'fishing-boat' (cf. Dan. *dogge*, Norw. *dogga* 'to lie still, to proceed under small sail'), MDu *doggheboot* 'cymba major', *dogge-boot* 'great-bark', Dutch *dogboot*. We have further a MDu *dogger* 'sack, net or casting-net', Dutch *dogger* 'fishing-tackle'; and MDu, Dutch *dogger* 'person fishing with a net, cod or hook fisher', ON *duggari* 'fisherman using a big kind of fishing-vessel'. *Dogger* also occurs in *Dogger Bank*, the wellknown fishing bank in the North Sea. *Dogger* is often taken to be derived from *dogge* 'fishing boat', and the latter to be identical with the word *dog* 'canis', which might have been used as a name for a kind of vessel⁴, but in Dutch the meaning 'fishing-boat' is only found in the compound *doggeboot*, *dogboot*, while the simplex *dogge* did not have that meaning. In *Woordenb. der Nederl. Taal*, *dogge* is stated to have meant 'kabeljauw', i.e. 'codfish' (or possibly 'hook-tackle fishery'), and most Dutch authorities are agreed in explaining this as a loan from Engl *dog* (*dogfish*) used for various kinds of fish, and *dogger* in its different uses as 'a vessel equipped for cod fishing', 'a net for cod

³ As to this, cf. the discussion of *craft*, above. According to Hellquist (Svensk et. ordb.) Swed. *pik-* in *pikfall* (1803) is from LG *pik* 'the upper end of the gaff', identical with *pik* 'point, spear' and corresponding to Engl. *peak*. If LG *pik* in this sense is not a loan from Engl. it would thus seem to have developed in other dialects too.

⁴ Cf. Verwijs & Verdam, *Middelnederl. Woordenb.*; Franck, *Etymol. Woordenb.*; Ordb. over det danske Sprog (s.v. *dogge*); Svensk akademis ordb.

fishing', and 'a fisherman fishing for cod'⁵. This solution undoubtedly gives the best explanation of the different derivations of the form *dogger*, and it also agrees with the fact that, although *dogger* 'a fishing-boat' is probably an originally English word, we find no trace in Eng. of any word *dogge* 'a fishing boat', apart from the report quoted by Vigfusson that thirty English *fiski-duggur* came fishing about Iceland in 1413. The Icel. (*fiski*-)*dugga* will then have to be explained as a shortening of a compound of the type *doggeboot*, and the Dan. *dogge* as a shortening of *doggeskude*. It is true *dog*, short for *dogfish*, is only found from 1674, but there is no objection to assuming it to be considerably older and to have been used of various kinds of fish; the compound *dogfish* is found from c 1475.

The NED gives several examples of the word *buss* 'a vessel of burden', 'a two or three-masted vessel of various sizes, used especially in the Dutch herring-fishery', the earliest being from Rob. Brunne, 1330⁶. There was also, however, a word *bussard*, a derivative of *buss*, which was also in use in England, but is not mentioned in the NED. We have mention of *unum buscardum*, *buzardum* in 1230 Cl⁷, and of ships called *Le Buscard* 1230 Cl (French), *la Buszarde* 1230 Pat, *Buzard* 1242 Cl and *la Bussard* 1251 Pat.

There are also several early English examples of a word *hak(e)bot* or *hekbót*. In some of the cases found the reference is to foreign vessels, thus in 'a ship called 'Hakebot' of Flanders' 1344 Cl, 'a ship called 'Hekbote' of Veer in Zeland' 1352 Cl, 'small vessels called 'hakebotes' of Flanders' 1381 Cl; 'a ship called *la Hogbote*' (of Flanders) 1369 Cl. But there are several examples referring to English vessels, thus 'the *Seyntemarie hakbote* of London' 1361 Cl; 'a boat called *Hakebot*' 1346 Pat, 'small ships called 'hekbotes' 1350 Cl, 'a small ship called a 'hakebote' 1358, 1378 Cl. The word is not found in NED⁸, but is identical with MLG *hegbôt*, Dutch *hekboot*, German *Heckboot*, and Swedish *häckbåt* (SAOB 1730), referring to a kind of light vessel, also to a ship's boat. The meaning of the English instances quoted above is the first of these. The element *hek-*, *hak-* is found in German *Heck*, Dutch *hek*, Swedish *häck* 'the counter or upper part of the stern of a ship' (this sense is not recorded of Engl. *heck*, *hack*), and a *hekbot* was originally a ship with a broad stern or counter.

⁵ Cf. Woordenb. der Nederl. Taal, s.v. *dog* (II); Franck-Van Wijk, Etymol. Woordenb., Suppl.; Vercoullie, Beknopt Etymol. Woordenb.; Bly, Verkl. Vakwoordenlijst van de Zee-Visscherij; cf. also NED.

⁶ In 1254 Cl we have '(inquirant utrum) navis illa que vocatur *la Busce* (sit propria navis regis Norwagie)', and Baxter-Johnson, Med. Latin Word-List, give still earlier examples (*buscia* c 1192 etc.).

⁷ Baxter-Johnson give *buzardus* 1214.

⁸ Muret-Sanders, however, have *heck-boat* as the equivalent of German *Heck-boat* in the sense 'ship's boat', and Smyth, Sailor's Word-Book has 'Heck-boat, the old term for pinks' (NED). NED gives *hag-boat* ('origin unknown') from c 1700 onwards, and refers to *heck-boat*, but I cannot find the latter in the dictionary.

There is also mention of vessels called *le Cratcher* (of Dertemuth) 1406 Pat, (a balinger called) *le Cratcher* (de la Toure) 1417 Pat, apparently a term for some kind of ship. There is no clue to the exact meaning of this word, but it may be connected with *cratch* 'a rack' etc., which has certain senses in common with *heck*; or else with *cratch*, vb., an earlier form of *scratch*; cf. NED s.v. *cratcher*.

The word *hulk* 'a large ship of transport' is evidenced very early in English (c 1000 NED), although the NED gives no examples between c 1050 and c 1420 (intermediate examples are *le Hulc Sancte Marie* 1225 Pat, 'navis que vocatur *Le Hulc*' 1225, *Hulc* 1235 Pat, *la Hulke Beate Marie* 1263 Pat), but we also meet with a form *holk*, *holok*, which can hardly be derived direct from OE *hulc*, e.g. 'ship called *Le Holoc*' 1235 Pat, 'a ship called *La Hollok of St. Mary of Sandwich*' 1258 Pat, 'a ship called *'la Holt* (for *Holc*) *Sancti Jacobi*' 1298 (French), also probably *Holeghship* 1351 Cl. These forms may be from MLG, where the word has forms like *holk*, *hollick*, but the examples agree even better in form, though not in meaning, with OE *holoc*, *holc* 'a hollow, cavity', mod. dial. *hollock* 'a hollow'. Possibly the ship's name *hollok* is a conflation of OE *holoc* and MLG *holk* or OE *hulc*, combining the meaning of the latter with the form of the former. We have also the form (navis que vocatur) *Hulloc* 1227 Pat.⁹

In a considerable number of other cases the Rolls quoted give earlier instances of words for vessels than those found in the NED. *Balinger* 'a small and light sea-going vessel, a kind of sloop' (NED 1391) occurs in the ship's name (a barge called) *Balynger* (of Dertemuth) 1342 Cl. *Barge* 'a small sea-going vessel with sails' (NED, Cursor Mundi) occurs in the ship's name (ship called) *la Barge Sancti Spiritus* 1299 Pat and in *la Barge* (de Seint Ive) 1376 Cl, but also in the Latin form *bargia* 1217 Pat, 1257 Cl. etc. Similarly, there are early Latin forms of the word *cog* 'a kind of transport ship', 'a warship' (NED first c 1325), like *coga* 1229 Cl, *cogam* 1243 Cl etc.; but also 'navis que vocatur *Cog*' (of Rye) 1230 Pat, 'ships called '*cogges*' 1338, 1345 Cl; 'a ship called '*Cog Edward*' 1297 Cl, *Seintemarcog* (de Colecestre) 1311 Cl, *Seinte Maricogg* 1312 Cl, *le Cogg Seint Johan* 1315 Cl, *La Redecoge* 1317 Cl, *la Hallehalugh* (i.e. 'Allhallows') 'coog' 1364 Pat etc. There are also several instances of the form *cock*, thus *le Cockjohan* 1319 Pat, *Cok Johan* 1326 Cl, *la cok Andrew* 1336 Cl; *cochas* (sive *taritas*, of Genoa) 1371 Cl, 'a ship called a '*coque*' otherwise '*cogge*' 1413 Cl etc. The form *cock* is used in the same senses as the form *cog* in these examples, so that the statement of the NED (s.v. *cock* sb.³) that 'we have no trace of *cock* applied to the large vessels; rather has

⁹ It is just possible that we also have an early example of the word *hull*, now first found in Prompt. Parv., namely (navis que vocatur) *Seinte Marie Hule* (de Rumney) 1253 Cl (p. 185), in which case it would be possible to establish connexion between *hull* 'the body of a ship' and *hull* 'a shell or husk' from OE *hulu*. But there does not seem to be any other evidence for the use of *hull* for the vessel itself, so the probability is that *Hule* is simply a mistranscription of *Hulc*.

cock always corresponded to the French diminutive *coquet* should be revised in the light of these names. The compound *cogship* occurs in 'a *coggeship*' (of Calais) 1389 Pat, a '*cogship*' 1429 Cl.

Carvell 'a small, fast ship' (NED 1462) occurs in *le Carvell* (of Portesmouth) 1450 Pat. *Carrack* 'a large transport ship, a galleon' (NED Chaucer) is found in the examples 'a ship of Spain called a '*carrak*' 1338 Cl, 'two great ships called '*caricces*' 1339 Cl, and 'a great ship called *la Crake*' 1339 Pat. The latter form is to be compared to MLG *krake*, Dutch *kraak*, the name for this kind of ship. *Galley* with its derivatives *galleon*, *galliot* and *galliass* can also be antedated by a number of years. Of the first two the only earlier forms are Latin ones, e.g. *galia* 1217 Pat (p. 88), *gallia* 1235 Cl (also *le Galie* (of Hull) 1345 Cl), and (magistris) *galionum* 1230 Cl (NED a 1300, 1529), but we have 'a ship called *la Galeot*' 1343 Pat (NED 1352) and *le Galeas Negre* 1417 Pat, the first example of *galliass* in the NED being from 1544.

The first instance in the NED of the word *keel* 'a flat-bottomed vessel, especially of the kind used on Tyne or Wear' is from 1421 (the derivative *keeler* 'a keelman' is found from 1322), but we have 'a ship called '*le Keel*' 1319 Pat, 'two little ships called '*keles*' 1342 Cl, 'a ship called a '*keel*' of Wrangille' (Wrangle, Lincs.) 1417 Cl. Two of the instances refer to vessels from Lincolnshire, the other one to a ship from the north of England. The first example of the word *passenger* in the sense 'a passenger-boat' is from 1473 (1392). The first instances found in the Rolls are 'two ships called '*passajours*' 1337 Cl, and 'ships called '*passagers*' 1414 Cl. *Pinnacle* is also found considerably earlier than in the NED (1442) in its older form *spinnace* 'a small light vessel', namely *la Katherine spinace* 1342 Cl, *la Spinace* (of Loo) 1343 Cl. We also find *la Katherine Espinace* (of Bristol) 1344 Pat (cf. OFr *espinace*) and the later forms 'ships called '*spynners*' 1447 Pat, and 'a vessel called '*le Spynasshe*' 1449 Pat. Of the word *tarette* 'a kind of large merchant vessel' (NED a 1352) there are numerous forms in the Rolls from 1342 onwards, e.g. 'ship called *la Tarete*, *Taritte*, *Tarette*, *Taryte*, *Tarryte*, *Tarite*, *Tarryt*' 1342-3 Cl etc. One may also mention the example 'vessels called '*Trowes*' 1429 Pat (ME *trow* 'a flat-bottomed barge').

Most ships' names were of the usual kind, that is the ships were called after some person or had names referring to their characteristics or appearance, or containing a wish for luck. Among these too there are some points of interest that may deserve to be noted.

Like the *Maudelayne* of Chaucer's shipman¹⁰, most ships were called after saints in order to be protected by them or, for the same reason, got

¹⁰ There is actually a mention of a ship called the Magdaleyne of Dartmouth in 1379 Pat (p. 405), which may have a bearing on the shipman in Chaucer. I may quote it here, although, owing to the inaccessibility to me of some literature, I am not sure that it has not been noticed before: "Licence for John Hanle, Benedict de Bottessaua and Thomas Asshenden of Dertemuth to go to sea at their own charges under the king's protection for

names like *La Nostredame*, *La Seintsaveour*, *La Trinite*, *La Holygost*, *La Gracedieu*, *La Dieu le garde*, or even *La Dieu* (1326 Cl) or *Le Jesus* (1441 Pat). Other names of a similar kind are *la Christemasse* (1253 Cl), *Godeshus*¹¹ (1293 Cl), (navis que vocatur) *Holirodeship* (1230 Pat¹²) and *la Mariole* (1312 Pat; 'an image of the Virgin Mary'; NED c 1330). Just as today, ships were also often given girls' names, as *La Alizote*, *Annote*, *Malote*, *Mariette*, *Johanctte*, *Giliane*, *Peronele*, *la Gunne* (1326 Cl) etc., but we also find other personal names (for instance 'the balinger of Dovorre called 'Robert Gibbes' 1377 Cl or 'the ship (of Alexander Fastolf of Gt. Yarmouth) la Blyth Falstof' 1342 Pat) and even an occasional geographical name, like *La Snowedon* of Sandwich 1336 Cl.

Among other kinds of names we may note a group in *Well-* and a participle, which are of some interest from a formative point of view, like (navis que vocatur) *Welifare* 1230 Pat, *La Welyfare* 1312 Pat etc., *la Wel(e)fare* 1369, 1398 Cl; *la Weliwonne* 1312 Pat, and *la Welybought* 1344 Cl; and another group of names in *Good-*, like (the ship called) *le Godbiet* 1312 Cl, *La Godebiete* 1326 Cl, *La Godebeyete*, *-biyete* 1342 Cl, Pat etc. (the second element is ME *biyete* 'gain, profit'); (navis que vocatur) *Godyer* 1230 Pat, *la Godeyer* 1316 Cl, *Goodyere* 1417 Pat etc.¹³; (navis que vocatur) *Godale* (de Portesmue) 1230 Pat, *la Godale* 1261 Pat, *la Godeale* 1335 Cl, *la Goudale* 1343 Cl etc.¹⁴; and 'ship called *Thigodewille*' 1386 Cl (p. 189; cf. NED goodwill 3).

As a contrast to *la Godebiyete* (and its French counterparts *la Bonegayne* 1293 Pat and *la Richegaigne* 1326 Cl) we may mention (navis que vocatur) *Smaldeling* 1235 Cl (p. 39), 'small sharing, giving small shares', and we meet with another expression similar to it in (navis que vocatur) *Wanepain*

one year from the feast of the purification to attack and destroy his enemies with two ships, la Katherine and la Magdaleyne, of Dertemuth, four barges, la Seintsaveourscogg (whereof the said Thomas is owner), la Mighel, la Cog Johan and la Jouette (whereof the said John is owner) and one balinger, la Alisote (whereof the said Benedict is owner), and during that time they and their men are to be exempt from any other service unless specially appointed." This throws some light on the shipman's sea fighting and suggests that he and his ship may have been known in London. No other Dartmouth ship of the name is mentioned in the Rolls before the end of the 14th century.

¹¹ NED gives three examples of *God's house*, one of which is taken to mean 'pyx', the others meaning 'almshouse' (*maison Dieu*). The former is a probable meaning here, although the name could of course simply mean 'house of God'.

¹² We have also *le Heliode* (for *Holi-*) Cogge 1343 Pat and *le Rodship* 1294 Pat, *la Rodecogge* 1326 Cl etc. Possibly these names had some technical meaning.

¹³ NED records *goodyear* from c 1555 as an expletive borrowed from Dutch, but here it is evidently used in the original sense '(a wish for) a good year'. Apparently the expression was also current in England. The French equivalent (a ship called) *le Bon An* (of Gosford) occurs e.g. 1317 Cl.

¹⁴ The compound *good-ale* does not seem to be otherwise recorded in English, but it was borrowed into Dutch (MDu *goedale* 'a good kind of beer') and French (OFr *go(u)dale*, *godaille* 'kind of beer') and in French we also have *godaille* 'a merry party, a feast, a debauch', whence *godailleur* and *godailleur*. It is possible that we have some such sense in the ships' names — the sense 'feast' seems to be fairly early in French, cf. Godefroy — so that *goodale* had developed in a similar way to *bridale* in English.

1230 Cl, *Waignepain* 1230 Pat, *La Waynepayn* 1253 Cl, *La Waynpayn* 1343 Cl, i.e. 'the breadwinner'. NED gives *gainpain* from c 1430 in the sense 'a sort of gauntlet', but adds that the word is probably of much older formation, as it appears c 1320 in Engl. as *Weine-pain* (Sir Beues 926), in the sense 'man who has to earn his bread'. The above instances carry the formation considerably further back still.

The name *La Lopside* 1291 Pat (p. 438) is an interesting example; it is a bahuvrihi formation, corresponding to Mod. *lopsided* 'unevenly balanced' (NED 1711), and the ship's name carries the history of this word back some 400 years. The element *lop-* is no doubt from *lop* 'to droop', scarcely from *lop* 'a flea' as alternatively suggested in the NED. Other formations of the same kind are *La Lightefote* 1326 Cl etc., *la Lytfot* 1343 Cl (NED gives *lightfoot* as a name for the hare and the deer from a 1325), and apparently *la Swetebowe* (of London) 1342 Cl (p. 621) if this means 'having pretty bows', but if so it antedates the word *bow* 'the fore part of a ship' by about 300 years.

Other kinds of formations are *the Flanderfare* 1315 Pat (p. 280), which is to be interpreted 'the Flanders voyager, the ship going to Flanders', from OE *fara* 'traveller'; and *the Snellard* 1257 Pat (p. 555), a derivative of *snell* 'quick, active' with the suffix *-ard*. We may also mention (navis que vocatur) *Stocstrong* 1230 Pat (p. 371) and (navis que vocatur) *Godichild* (of Ipswich) 1230 Pat (p. 372), apparently from 'God ich yield' or 'God it yield', cf. NED *yield* vb. 7.

Among nouns found as ships' names we may note (a ship called) *la Luk* (of la Rye) 1314 Pat (p. 247), *la Luk* (of Mergate) 1343 Cl (p. 129), evidently the word *luck* 'fortune', which has not been found previously in English until some 150 years later. Very likely the two instances refer to the same ship which may have changed its home port. Other suitable connexions for the name are hard to find: *lug* in *lugsail* and *lugger* 'a small vessel' are still later in English and of uncertain origin, and the name *Luke* would hardly occur in the above spelling.

The name *la Slodogge* (of Heacham) 1347 Cl (p. 242) supplies a synonym, not previously recorded, of *slow-hound*, *slot-hound*, *sleuth-hound* 'a track-hound'. *Slodogge* is thus for *sloth-dogge*, with assimilation of *th* and *d*, and *slo-* is no doubt from ON *slóð* (Norw. *slod*, *slo*) 'a track'. Many other animals' names occur as ships' names, mostly those of noble animals like *Stede* (1254 Cl), *La Bayard* (1291 Pat), *La Leon* (1253 Cl), or swift ones like *la Hynde* (1316 Pat), *la Faucon* (1254 Cl) or *La Swalewe* (1318 Cl). But we also find less complimentary names like *le Vache* (1283 Cl) or *le Moton* (1451 Pat). The example (a ship called) *le Flundre* 1319 Pat (p. 266) antedates the word *flounder* 'a fluke' by over 100 years, and the form may well be from Scand. languages, not necessarily from AFr as suggested by NED for *flounder*. Another name for a fish seems to occur in the ship's name *la Molete* (printed *-lote*) 1343 Pat (p. 109), 'the mullet' (NED c 1440), and we also have *la Luce* 1342 Cl 'the pike'. We also meet with 'a ship called *la Robynet*' 1352 Pat,

no doubt the name of the bird 'the robin redbreast' (NED first c 1425), and *the Martenet* (of Sandwich) 1430 Pat 'the martin' (NED c 1460).

As regards given names of French origin, however (and this also applies *mutatis mutandis* to given names from Dutch or Low German), it cannot always be taken for granted that their use as English ships' names means that the words as such had already established themselves in English; they may have been borrowed as names or imitated from names of French ships. Thus the word *planet* is actually found earlier as a ship's name (*la Planet de Wincheless* 1242 Cl) than in other use (NED c. 1290), but it is scarcely safe to argue from this that the word was current in English at the earlier date, although this was very likely the case. Similarly the adj. *plaintive* (NED 1390) occurs in the ship's name *la Pleyntive* (of Dunwich) 1304 Pat. Other French words which may be noted in this connexion are *courier* (NED 1382) occurring in the ship's name 'Nostre Dame *le Corur* of Wynchelse' 1299 Pat (p. 422), and *crescent* 'the waxing moon' (NED 1399) in (*navis que vocatur*) *Cressaunt* (of Colchester) 1254 Cl.

Many more ships' names of various types are found in the Rolls, but the chief aim of the above notes has been to point out some examples which are linguistically interesting, so that the principles of name formation and ships' names generally have only been touched upon in passing. Within their scope, they make a not inconsiderable contribution to etymology and lexicography.

Lund.

O. ARNGART.

The Case Against "Provisional" *It*

The logicizing grammar from which we are just, by slow and painful steps, emancipating ourselves, only feels really and completely happy about one kind of sentence, the type having the form of a logical proposition: *a is b*, or *p does q*, or *x happens to y*. Everything not conforming to that type — and in a language like English that is a good deal — is apt to be explained as "equivalent to", "used instead of" or "standing for" what does conform to it. What is shorter than the logical type shows "ellipsis", is "undeveloped", or has elements "suppressed", "left out", "dispensed with", "not expressed", etc., and what is longer regrettably and inexplicably contains "redundant" parts, or the construction is "pleonastic", "tautological", and so on. Fortunately it can always be "replaced" by a "regular" construction, which is next taken as the standard by which the "irregular" construction is measured and in terms of which it is explained. Those of my readers who might feel inclined to charge me with burlesquing intentions, are referred to a work like Poutsma's monumental *Summa*, which

contains hardly a page that is not vitiated by the author's unfortunate tendency to explain the most characteristic features of English syntax in terms of something else, and needless to say, something quite different.

The point I wish to make is well illustrated by the traditional treatment of sentences containing what is called "provisional" or "anticipating" *it*, as *it would be silly to refuse, it's no use saying you never noticed anything, it is true the fault is not wholly hers, we thought it best to warn you*, etc. In these sentences the stem with *to*, verbal *ing*, or clause — hereafter to be called collectively the syntactic unit¹ — is interpreted as the grammatical subject(object) of the sentence, and the word *it* as the provisional or anticipating subject(object). See e.g. Mason, *English Grammar and Analysis*, 41st. ed., § 387 (p. 155); Onions, *An Advanced English Syntax*, § 2, Obs. 1 (p. 7) and § 227 (p. 142), and Poutsma, *A Grammar of Late Modern English*, Part I, First Half, ch. II, § 10 (p. 136), Part II, Section II, ch. XLV, § 5 (p. 8) and ch. LIII, § 10 (p. 363).

Let us hear what Poutsma, one of the most distinguished exponents of the older school, has to say about the matter. "As anticipating pronoun *it* is used to represent a variety of clauses and also simple elements of the sentence" (Part I, First Half, p. 136). To Poutsma the truth of this statement was apparently so self-evident that he thought it unnecessary to furnish proofs. If anything is axiomatic in grammar, he obviously thought, it is surely that *it would be silly to refuse* = *to refuse would be silly*. Onions, whose book was primarily intended for schoolboys, actually puts it like that. The question why a man should say *it is true that I smoke too much* when he might "just as well" say *that I smoke too much is true*, which is shorter, clearer, and more logical, was of course, never asked, or it was put down to the natural cussedness which, from a logical point of view, man so often exhibits as soon as he starts to speak. Nor was it asked why the illogical constructions, with their enigmatical *it*, are so infinitely more frequent than those beginning with the syntactic unit. If these questions had ever been asked, they might have led to a wholesome doubt as to the correctness of the premiss on which the traditional view is based and it might have been recognized for what it is: logically a *petitio principii*, actually a mistake as to the facts.

The first to challenge the traditional view was Kruisinga, who already in the fourth edition of his *Handbook* (§ 1968) pointed out that and why it is untenable. His latest views on the subject can be found in *Handbook*⁵ §§ 2077, 2252, and 2421 ff. The present writer in his contribution to Kruisinga's *English Grammar*⁶ has endeavoured to explain the matter in his own words (§ 4.2), but those capable of weighing evidence and therefore open to conviction, even concerning the faith in which they were brought up, may welcome a more detailed exposition than is possible within the scope of a moderate-sized textbook.

¹ With apologies to D. F. Th. Visser, who uses the term in his *Syntax of the English Language of St. Thomas More*.

Our first objection to the traditional view is that it is by no means always possible to invert the order of the elements; in many cases this is downright impossible because the result would be a type of sentence that is unknown in English.

1. It looked as if the Irish question was soon to become as intolerable as the Spanish one. Lytton Strachey, *Elizabeth and Essex* (Evergreen Books), p. 158.
2. ... it seemed to the moderate men at Court that it was time an effort should be made to induce the Earl to realise the essence of the situation. Ib. p. 175.
3. Thus it happened that when the inevitable reconciliation came it was not a complete one. Ib. p. 183.
4. And it turned out that he was particularly in need of such support. Ib. p. 184.
5. Yet it had seemed for a moment as if the prospect were unexpectedly close at hand. Ib. p. 184.
6. For a short time it appeared that the matter was happily settled. Ib. p. 186.
7. It was long before Essex began to realise fully what had happened. Ib. p. 188.
8. It was whispered that the Earl had announced his approaching departure for the West ... Ib. p. 158.
9. It was known that he had had a child by Mistress Elizabeth Southwell. Ib. p. 163.
10. At last it was arranged that Lady Chandos should give a great dinner, at which the Queen and Lady Leicester should meet. Ib. p. 164.
11. It is remarkable how late in the history of every literature simplicity is invented. Aldous Huxley, *Euphues Redivivus* (in *On the Margin*, Phoenix Library, Chatto & Windus), p. 138 f.

Instances might be multiplied, but 't is enough, 't will serve.

At this first point in our indictment Counsel for the Defence may well jump up and put in an indignant objection. "We have never said that it is always actually possible to invert the order of the elements, we only contend that even in cases where the structure of English makes an inversion impossible, the syntactic unit is yet to be taken as the grammatical subject. Although we admit that *it seemed he was drunk* cannot be changed into **that he was drunk seemed*, we still maintain that in such a sentence the sub-clause is the subject."

I gladly waive the point, begging the jury, however, to take note of my learned opponent's admission. Our next argument is of a more fundamental character.

It is never possible to invert the order of the elements without appreciably affecting the meaning of the sentence. A schoolboy who should interpret the sentence

12. It was all we could do to bring the fainted girl to

as equivalent in meaning to *to bring the fainted girl to was all we could do* would no doubt be rapped over the knuckles, even by the adherents of the traditional view. The same applies to a sentence like

13. It's all my job is worth to be seen flirting with the typist in office-hours.

An inversion of the elements of the latter sentence would, indeed, result in a ludicrous parody of the meaning intended. Cases like these two speak a clear and unambiguous language and would suffice to prove my point. But sometimes the difference is more subtle. In *English Grammar*⁶ § 4.2 I have endeavoured to show that *It will be best to send my brother away* does not mean the same thing as *to send my brother away will be best*. Arguments similar to those adduced there hold good for all cases. A few more examples may be welcome.

14. When the war ended, the peace was made by the same political leaders who were so largely responsible for the crash; and those same men, or their direct successors, still remain in the control of the governing machine. Like the Bourbons, they have learned nothing and forgotten nothing. *It matters little whether they call themselves Conservatives, Liberals or Labour*. Scarcely one fundamental principle of government has been changed since the days of Disraeli and Gladstone, and not many since North or Pitt. G. R. Stirling Taylor, *A Modern History of England* (1932).

It is obvious that the author might also have said *Whether they call themselves Conservatives, Liberals or Labour matters little*, in so far that the latter construction would also be impeccable English and would make sense in the context. But, as I said before, it would not mean the same thing. What the author wanted to point out is the contrast between what matters little (the name of the political party that happens to be in power) and what is of more importance (the actual policy they pursue). The sentence opening with the clause would be used by a man who holds that there is not much to choose between the political platforms of the various parties and that all comes to pretty much the same thing. The form used by the author is that of a man who may have a high idea of the dignity and value of politics in the abstract, but regrets that the political parties, when they come to power, never live up to their professed ideals; the alternative construction suggested by me would be used by a man who holds all politics in contempt.

15. For it was obvious now that the dashing manner, the fashionable disguise were entirely inappropriate to the occasion.

Aldous Huxley, *Those Barren Leaves* (Phoenix Library, p. 9).

Here, again, it would be theoretically possible to open the sentence with the clause: *That the dashing manner ... etc. was obvious*, but the front-position of the clause would impart to the sentence that shade of meaning which front-position so often gives: the emphasis of contrast. It would suggest that there were other things that were not so obvious, a thing which the author did not mean to say.

The same applies to cases like the following :

16. It was the boast of the Cybo Malaspina that they had never married beneath them and that their heirs had always been legitimate. *Ib.* p. 23.
17. For alas, it is true that I've never really been a successful parasite. *Ib.* p. 31.
18. Now it's sufficiently obvious that practically the only thing that anybody who is not a philosopher can do in his leisure is to make love. *Ib.* p. 44.

19. Mrs. Aldwinkle's enthusiasm for the arts was such that she wanted every one to practise one or other of them. It was her own greatest regret that she herself had no aptitude for any of them. Ib. p. 58.

Examples like these, which might be multiplied *ad infinitum*, prove, I think, that one of the reasons for the preponderance of sentences with "provisional" *it* over those opening with a subject-clause, is the fact that the latter are apt to be emphatic in meaning. Another reason is, no doubt, the fact that they are definitely literary in character; they are mostly found in argumentative prose. An examination of the following sentences will show both the emphatic nature of these clauses and the argumentative tone they impart to the style.

20. That men with souls so *naturaliter non Christianae* as the Greeks, the Romans, and, later, the other peoples of Europe, should ever have accepted Jewish monotheism, even in the impure form in which it was offered them by Christianity, may seem surprising. But, as it happened, circumstances in the first centuries of our era were extremely propitious to the spread of Semitic dogmas in the West.
Aldous Huxley, *Do What You Will* (Phoenix Library) p. 25.
21. That the once incredibly wealthy Empire should have sunk into such poverty may seem at first sight inexplicably strange. But the Romans had squandered unproductively all the vast sums they had won by their Eastern conquests. Ib. p. 28.
22. That the people have moulded the land is obvious enough — they are seen doing it more energetically in our generation than they have ever done before; but that the land has moulded the people is equally true, although it is a truth needing deeper thought for its appreciation. Williamson, *The Evolution of England*, Ch. I.

The emphatic character which the front-position imparts to these clauses is so marked that in all three cases the author begins the next sentence with *but*; in the first two explanatory (comparable to *but then*), in the last adversative. Nor need it be argued that the use of *it* would change the style into that of ordinary conversation.

A similar difference is noticeable between sentences opening with a verbal ing or stem with *to*, and those beginning with *it*.

23. If she went on like this she'd have him putting her down as merely frivolous, worldly, a snob, and it would need time and enormous efforts to obliterate the disastrous first impression. Aldous Huxley, *Those Barren Leaves*, p. 9.
24. It was unnecessary to do anything with her hands now; she dropped them back into her lap and took the opportunity to rid herself of the scarab and the brilliant. Ib. p. 10.

When the alternative to a sentence with *it* is a construction with a verbal, another difference is often noticeable. Those grammarians who look upon the verbal ing and the stem with *to*, when used as subjects, as nouns, rightly point out that they are abstract nouns. And, indeed, their use gives a perceptible abstract flavour to the style, which is the reason why they are so frequent in proverbs and statements of general applicability such as *saving is having, talking mends no holes, to see is to believe*, etc.

25. To be torn between divided allegiances is the painful fate of almost every human being. Ib. p. 57.

26. To live is to change, some one said, I forget who; and to live long is to have changed often. Bailey, *Question of Taste*, p. 3.

In example 25 it would no doubt be possible to say *it is the painful fate ... etc.*, but it will be felt that it would rob the sentence of its literary character, weaken its abstract, philosophical force and promote its interpretation as the expression of a personal experience of the narrator. That this is the true explanation is clear from quotation 26, where the whole thought is so inherently abstract that an alternative with *it* is impossible. When we realize that the construction with *it* is a device to avoid undue abstraction of expression, we can interpret the well-known sentence from Sweet's *Elementarbuch* 71 :

27. — We left Christiania at three on Thursday afternoon and got to London early on Sunday morning.
— It's very inconvenient arriving in London on a Sunday.

The construction opening with verbal *ing* would be entirely out of place to refer to an actual, concrete, individual case like the present. The same consideration applies to

28. "I think it's difficult to be genuine", Miss Thriplow went on, "if one's a celebrity or a public figure, or anything of that sort". Huxley, *Those Barren Leaves*, p. 11.

Readers of the book quoted from will remember that Miss Thriplow, a novelist of some note and a rather sophisticated young lady, was at the moment adopting that most difficult of all poses, that of *ingénue*. The construction with *it* shows that she had her own case in mind. If the sentence had opened with the verb stem it would have been the expression of a broad truth.

29. It was dreary work standing in the gateway hour after hour in such weather.
Conan Doyle, *Sign of Four*, ch. XII.

Here, again, the construction with *it* shows that the narrator was referring to an actual experience of his; to state a general truth he would have said something like: *Standing in a (draughty) gateway hour after hour is dreary work.*

A comparison between sentences with "provisional" *it* and the competing constructions opening with a clause or a verbal, will, I think, always lead to the conviction that there is a difference in meaning. Briefly summarized my conclusions are the following: the construction with *it* is used to avoid the emphasis and abstraction of expression which the use of a clause or verbal as opening subject of a sentence always entails. If it is asked why *it* should not be emphatic when it has front-position, the answer is obvious: it is a meaningless word. Nor is it impossible to see why it should have what for want of a better term I should like to call concretizing force, i.e. why it should render the presentation of a thought less abstract than if it is expressed by a sentence with a verbal or clause for its subject. The reason is that "provisional" *it* is but a special use of "formal" *it*, as used

in sentences to denote natural phenomena and states in the widest sense of the term, such as the weather, climate, temperature, time, place, distance, etc., like *it's raining (snowing, freezing), it was blowing a strong gale, it has turned abominably cold, where does it feel painful, it was a mild spring morning, it's ten o'clock*, and so on. Although the pronoun cannot be said to have a definite meaning here, yet there is a reason why it should be used: it suggests that the predicate is not just an abstract, imaginary idea, but a natural phenomenon, a sense-datum, something that is somehow thought of as concrete. "Provisional" *it*, now, is not fundamentally different from the pronoun when used as a formal subject; it has the same concretizing force, somewhat weakened no doubt, but still perceptible when we compare the competing constructions. This is not saying, of course, that sentences with "provisional" *it* may not be general in meaning; they often are, but they never represent the thought as abstract.

If I have succeeded in convincing the reader that the order of the elements in a sentence with "provisional" *it* can never be inverted without changing the meaning — if, indeed, it can be changed at all — he will no doubt be able to draw the inevitable inference himself. A pronoun that does not represent anything following cannot be called "provisional". There is no such thing. This conclusion will not surprise those familiar with the trends of modern syntactic research. It may be safely said that in language a difference of form always corresponds to a difference in meaning and that whenever more than one construction is — theoretically — possible, they never wholly and under all circumstances denote the same thing. The first axiom of all valid linguistic thinking is that in language nothing can serve as a substitute for anything else.

But there is another point. Even if it were true that *it is difficult to refuse* and *to refuse is difficult* are equivalent in meaning, this would certainly not justify an interpretation of the former construction in terms of the latter. For the task of grammar is to explain what is said, and not what might be said.

I am glad to notice that the idea of a "sujet provisoire" — or whatever it may be called — is also rejected by modern French grammar. What Ferdinand Brunot says on p. 290 of *La Pensée et la Langue* corresponds exactly with the conclusions we arrived at above:

"Quant à *il*, il ne désigne point assurément un sujet auteur d'action. Il est analogique et ne représente rien; *il n'en est pas moins le sujet, et ne joue en aucune façon le rôle qu'on lui a attribué d'annoncer un vrai sujet qui viendrait derrière. Ce sujet est un objet* (italics mine)."

The last sentence contains the answer to the question what we are to call the clauses or verbals, if they must not be interpreted as subjects. They are objects. They are the necessary complements of a word in the predicate and *argal* by definition objects.

To conclude with I should like to say a few words about a slight revision of terminology which the view outlined above would seem to make

necessary. As a rule I am against coining new technical terms, and for retaining the time-honoured ones, provided they are either reasonably correct or perfectly meaningless. Words like *progressive*, *attributive adjunct*, or *numeral* denote the ideas they stand for with sufficient accuracy to be serviceable; terms like *subject*, *case*, *verb*, etc. are eminently suitable because they do not carry any etymological implication for the modern user, which is saying that they mean just nothing as technical terms *per se*. But we cannot speak of a "provisional" subject, without thinking of something provisional. And if it has been shown, as I think it has, that the pronoun *it* in the cases under discussion is the real, genuine, and authentic grammatical subject and has nothing provisional about it, then, it is clear, the term will have to go by the board. We can sometimes hear the argument "what does it matter what terms we use, as long as we know what is meant?" In answer to this one question will suffice: what should we say of a chemist who A. D. 1943 were to speak seriously of phlogiston or who should refer to water as an element? What of an astronomer who should use the term "empyrean"? Experience teaches that the smallest innovations in the theory or practice of a science cause a feeling of resentment in those who prefer the path of least resistance, but if there is any path that leads to the grave, it is the path of least resistance.

To return to our muttons. We might, like Kruisinga, content ourselves with one generic term, *formal it*, for the meaningless subject in sentences like *it is raining* as well as in *it is a pity you can't come*, for the latter is only a particular use of the former. Still, the present paper shows the convenience of having a separate term for them and I personally like every grammatical phenomenon to have its local habitation and name in the general system. I would propose to call the pronoun in sentences like *it is raining* *phenomenal it*, and change the name "provisional" into "formal" *it*. But if any reader has a better suggestion I shall be pleased to hear of it.*

Leiden.

P. A. ERADES.

* Discussion invited. — E d.

Notes and News

XXV

With this number *English Studies* completes its twenty-fifth annual volume. Started soon after the end of one war, it has carried on well into another, aiming all the time, not altogether unsuccessfully, at stimulating interest and activity among students of English at home as well as keeping them in touch with the trend of English studies abroad. Eight years ago its sphere of action was widened by the inclusion of Switzerland and Scandinavia, an extension that has produced very beneficial results.

Though there is hardly a country where English is studied from which it has not received contributions, six names stand out among its principal contributors: Kruisinga, Van Doorn, Van der Gaaf, Van Kranendonk, B. A. P. van Dam, and Mario Praz. Most of their published work, apart from books, has appeared in this journal; to all of them it owes a considerable debt. With them should be joined that of P. J. H. O. Schut, for many years editor of the Supplement. That the names of some younger men are beginning to appear with increasing frequency augurs well for the future.

Under normal conditions a General Index to Volumes I—XXV would have accompanied this number; as it is, it has to be postponed until more favourable times.

Recent Literature on the Brontës

The Brontës have had little attention paid to them in the twenty-five volumes of *English Studies*. It is true that their names have appeared fairly often in the Bibliography, while Dr. F. T. Wood discussed a few books dealing with them in his notes on current literature between 1934 and 1940. To Volume IX (1927) the late J. A. Falconer contributed a notable article on *The Professor* and *Villette*; but that is all. Emily Brontë has never formed the subject of an article¹; nor have any of the more important publications in the field of Brontë scholarship ever been reviewed at length. These things are regrettable, but their realisation may at least conduce to editorial humility.

¹ The last number of the predecessor of *E. S.*, *The Student's Monthly* (December 1918), contained an essay on Emily Brontë by J. F. C. Gutteling. There was another on "Charlotte Brontë, the Woman", by M. F. Mees, in the same magazine, July-August, 1917, followed by one on *Kitty Bell, the Orphan*, by the same author, *ibid.*, March 1918. — The fewness of female contributors to *English Studies* as compared with its short-lived predecessor is very striking. These three essays, the work of young women students, were as good as, or better than, many a literary article since published in professedly scholarly journals both at home and abroad.

Perhaps it is not too late for a survey of the most important books and articles of the last twenty years or so, if only to provide some guidance for those who wish to make a closer study of the subject. The best modern biography, it seems to us, is *Charlotte Brontë* by E. F. Benson.² In spite of its title, it deals with the lives of the whole Brontë family, as well as with the writings of Charlotte and her sisters. The biographical part of the book makes the impression of being almost wholly reliable³, a quality rarer, perhaps, in the literature on the Brontës than in that on most other authors. A comparison with Mrs. Gaskell's *Life of Charlotte Brontë* reveals the difference in method and point of view wrought by three quarters of a century. The gain is mainly one in intellectual honesty. Mrs. Gaskell composed her image of Charlotte Brontë in a spirit of hero-worship, omitting, not only details, but essential features that might have compromised her heroine in the eyes of the world. The first and second editions of her work, with their reticences, and with their bits of irrelevant and unauthenticated gossip that she had to suppress in the third, became the fountain-head of that Brontë-saga that continues to appeal to sentimentalists. Mr. Benson's attitude, on the other hand, is prompted by a spirit of critical detachment that is quite compatible with warm appreciation, and even admiration, where admiration is due. "They were in themselves of most strange and unusual individuality, and two of them, Charlotte and Emily, produced books that profoundly stir our interest and our imagination." But he is by no means blind to the less admirable sides of Charlotte's character, the "hardness and intolerance in her nature", her censoriousness of others, and the self-deception sometimes practised by the virtuous. From the critical treatment applied to the traditional image there emerges a conception of the author of *Jane Eyre* — and indeed, of the whole Brontë family — that one feels to be as close to the truth as is possible after the lapse of nearly a century.

Mr. Benson's discussion of the poems and novels is characterized by the same insight and balance of judgment that distinguishes his study of their

² London, 1932. [The Hague.] (For the convenience of Dutch students libraries where the books discussed may be obtained are indicated in square brackets.)

³ Here is one exception, which shows that even Mr. Benson has not always escaped the temptations besetting biographers. Every one knows the story of Charlotte's discovery of Emily's poems as told by her in her "Biographical Notice of Ellis and Acton Bell" prefixed to the 1850 edition of *Wuthering Heights* and *Agnes Grey*: "One day, in the autumn of 1845, I accidentally lighted on a MS. volume of verse in my sister Emily's handwriting." This is elaborated by Mr. Benson in a passage from which we quote the following: "Then one day in this dreary autumn of 1845 Charlotte saw an opportunity and took hold of it with a grip of iron. Knowing from her letters and the secret papers of Emily and Anne the habit of life at Haworth, we may, without the aid of imagination, picture how it came to her ... The two desks in which Emily and Anne kept their private papers were lying on the side-table. Idly, almost accidentally, Charlotte opened Emily's desk, and on the top of the papers within lay one of the notebooks of which Charlotte had filled so many." (pp. 159-160.) If this can be done "without the aid of imagination", one can form an idea of the lengths to which more imaginative biographers allow themselves to go.

authors. The subject, of course, leaves more room for variety of opinion than the purely biographical part of the work, and some of his views differ rather markedly from those of other critics. Thus neither Lord David Cecil⁴ nor Mr. S. Vestdijk⁵ would agree that the composition and construction of *Wuthering Heights* — which Mr. Benson concurs with them in counting among “the greatest works of fiction the world has ever seen” — are “inconceivably awkward”. Mr. Benson tries to account for this supposed awkwardness by assuming that the first two chapters were written by Branwell Brontë, an assumption that would at least partly fit in with the claims made for Branwell’s authorship some time after his death. Mr. Vestdijk, alluding to this theory, speaks of it as an exploded Baconiad⁶; after reading Mr. Benson’s chapter, one is not quite so sure, especially on finding Mr. Charles Morgan, in an essay on Emily Brontë contributed to *The Great Victorians*⁷, in substantial agreement.

Mr. Benson’s literary verdicts, though brief, go straight to the heart of the matter. His criticism of *Jane Eyre* may serve as a specimen: “Such is the mere plot of *Jane Eyre*, a tissue of violences, absurdities and coincidences, not less ludicrous than those glimpses of high life, in which But over all such extravagances the greatness of the book rises triumphant and supreme by reason of its beauty and its white-hot sincerity: all its faults are consumed in that furnace.” A book that can still draw such comment from a writer of Mr. Benson’s calibre is not to be called antiquated.⁸

★

By the side of Mr. Benson’s book, a separate biography of Emily Brontë is hardly needed. A. Mary F. Robinson wrote one fifty years ago⁹; apart from her emphasis on certain aspects of the Brontë story (such as Branwell’s supposed influence on his sister’s work) her account is mainly a replica of Mrs. Gaskell’s. Compared with Charlotte, the documents and other data for Emily’s biography are extremely scanty, as can be seen from the “brief chronological account of the known facts of her life” given by W. Robertson Nicoll in his Introductory Essay to *The Complete Poems of Emily Brontë*¹⁰. Since this latter publication few, if any, new discoveries have been made. In 1929 Mr. Charles Simpson

⁴ *Early Victorian Novelists*. London, 1934. [The Hague, Public Library.] See esp. pp. 160 ff.

⁵ “De Geheimen van *Wuthering Heights*”, *Criterium*, II (1941), pp. 358-376. [The Hague.] Mr. Vestdijk speaks of “het sprookje van de “slechte compositie.” (p. 368.)

⁶ “... een Baconiade, die tegenwoordig gelukkig tot de overwonnen standpunten behoort.” (ibid., p. 359.)

⁷ London, 1932. [Groningen.]

⁸ As is done by Elisabeth de Roos in the Introduction to her translation of *Wuthering Heights* (*De Woeste Hoogte*, Amsterdam, 1941 [Amsterdam, Rotterdam]): “Maar langzamerhand is het werk van Charlotte verouderd, terwijl er over de superioriteit van *Wuthering Heights* niet meer wordt gediscussieerd.”

⁹ *Emily Brontë*. Eminent Women Series. London, 1883. [Utrecht.]

¹⁰ Edited by Clement Shorter. London, 1910. [The Hague.]

went over the whole ground again¹¹ — 'ground' to be taken here literally as well as metaphorically. For his book is pre-eminently a study of the influence of the moors and dales, the skies and storms, the old halls and farm-houses of the West Riding on Emily's development as a human being, a poet, and a novelist. It contains numerous illustrations, including reproductions of "sketches of the moors in spring, summer and winter, painted during three visits to Haworth." Indeed, it is evidently a book for the general reader; but the student too — apart from the fact that it does a student no harm to turn general reader from time to time — will find the perusal of it far from unprofitable. I am referring especially to Chapter XIV, where it is pointed out that the mood of *Wuthering Heights* was foreshadowed as early as 1838, in the fragment beginning *Light up thy Halls*, the ms. of which is dated 1st November of that year. As Mr. Simpson observes, "If this poem had been published earlier¹² the difficulty of reconciling Emily the poet with Emily the novelist would not have arisen." In the same chapter he touches on the probability of Emily's mystical experience, a subject further developed by Mr. Charles Morgan in his essay in *The Great Victorians* mentioned above. Interesting, too, is his advice (and his reason for giving it) that *Wuthering Heights* should, if possible, be read in the first edition — even if no copy of this edition seems to be available in any Dutch library. The latter is also true of the paper entitled *The Structure of Wuthering Heights*, by C. P. S., published as one of the Hogarth essays, and cited by Mr. Simpson as well as by other writers on the subject. They all agree that from the analysis to which the novel is subjected in this paper "the fact emerges" (to quote Mr. Simpson's words) "that what has sometimes been described as a clumsily constructed book is so perfectly constructed as to survive an investigation that many narratives of real events would fail to do."¹³ And this, again, leads him to consider the possibility of Branwell's collaboration, if not in the actual writing, at least in the planning of *Wuthering Heights*.

Branwell was known to his friends as most ingenious, with a wonderfully retentive memory. Such intricacies of construction in a book as *Wuthering Heights* is shown possess would have appealed to him. He is known to have helped Charlotte while she was writing *The Professor* by obtaining information for her on various points. He may have helped at one time to tangle up and then unravel such an ingenious plot as that of Emily's novel. (P. 160.)

¹¹ *Emily Brontë*. London, 1929. [The Hague, Amsterdam.]

¹² It was first printed in 1902, in *Poems by Charlotte, Emily and Anne Brontë*, published by Dodd, Mead and Company, New York. [Not in Dutch libraries.] — The connection between the poems and the novel had been discussed by May Sinclair in her book *The Three Brontës* (1912). [The Hague.]

¹³ Or, as Lord David Cecil puts it (*op. cit.*, p. 163): "The author calling himself 'C. B. S.' in his remarkable essay, *The Structure of Wuthering Heights*, has shown how carefully the concrete facts with which the action deals are worked out and documented; the accuracy of its elaborate legal processes, its intricate family relationships, its complex time system. It is impossible to believe that an author so careful of the factual structure of her story as Emily Brontë shows herself to be, should be careless of its artistic structure. And, indeed, if we can manage to read her book with a mind unprejudiced by preconceived ideas, we do not feel it to be carelessly constructed."

The much reviled Branwell has no cause for complaint about recent critics. But how is all this to be reconciled with Charlotte's statement that "[her] unhappy brother never knew what his sisters had done in literature — he was not aware that they had ever published a line." ?¹⁴

The contents of Emily's writing-desk form the subject of Chapter XVI. The desk is now in the Brontë Museum at Haworth, after having been taken by Mr. Nicholls, Charlotte's husband, to Ireland, and after his death sold to Philadelphia. The student who despises the bills for bonnets and dresses bought at Brussels in 1842 will at least pounce eagerly on the five reviews of the first edition of *Wuthering Heights* and *Agnes Grey* cut from contemporary newspapers and reviews.¹⁵ There is also a note from Newby, the publisher, to "Ellis Bell Esq.", beginning: "Dear Sir, — I am much obliged by your kind note and shall have great pleasure in making arrangements for your next novel." "Your next novel" — one of the great might-have-beens of literature? One wonders what energy could have been left after the writing of *Wuthering Heights* ...¹⁶

"A Note on the Portraits" concludes the book; it appears that the portrait often reproduced as Emily's (in profile, facing left) probably represents her sister Anne.

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Two fairly recent books on Emily Brontë, with rather romantic titles, have proved unobtainable.¹⁷ One is *All Alone: The Life and Private History of Emily Brontë*, by Romer Wilson.¹⁸ According to *The Year's Work in English Studies* (1928) Miss Wilson has treated the poems in a highly stimulating and original way, but is on more debatable ground when she sees in Heathcliff "the symbol and externalization of the authoress herself." The other, *The Life and Eager Death of Emily Brontë*, by Virginia Moore,¹⁹ was criticised by Dr. Wood²⁰ as sensational and melodramatic; its most priceless feature seems to be the discovery of an unknown lover of Emily's, Louis Parensell, whose name appears to be a mere misreading of "Love's Farewell"!

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Those who like their biography in 'story' form might do worse than try *Haworth Parsonage: A Picture of the Brontë Family*, by Isabel C. Clarke.²¹ Miss Clarke's contribution to the Brontë saga is the fantasy that Emily was in love with Mr. Weightman, one of her father's curates;

¹⁴ Mr. Benson roundly refuses to accept her statement; see his *Charlotte Brontë*, pp. 168-9.

¹⁵ The beginning of one of them was reproduced by Clement Shorter, *The Brontës, Life and Letters*, I, p. 378, n. (London, 1908 [Groningen].)

¹⁶ "They [Ellis and Acton Bell] were both prepared to try again." (Charlotte Brontë in her Biographical Notice referred to in Note 3.)

¹⁷ The same applies to Rosamund Langbridge, *Charlotte Brontë, a Psychological Study*. London, 1919. — Any one interested in seeing Charlotte and Emily psycho-analysed may turn to an article by Herbert Read in *The Yale Review*, July, 1925.

¹⁸ London, 1928. ¹⁹ London, 1936. ²⁰ *E. S.*, 1937, pp. 280-1.

²¹ London, 1927. [Not in Dutch libraries.] Also in Hutchinson's Pocket Library (new and revised edition).

its purely imaginative character was shown up by Mr. Benson on pp. 74-76 of his book. She is also convinced that not only was Charlotte in love with M. Heger, but the other way round as well. The reader will not be surprised to learn that, according to the jacket of the Pocket edition of her book, Miss Clarke has forty-two novels to her credit. Her view of Charlotte is, on the whole, less critical than Mr. Benson's who, for instance, can see two sides to Charlotte's relations, as a governess, to her employers. To the last of these, Mr. and Mrs. White, who gave her the excellent advice to go to Brussels before starting a school of her own, Miss Clarke is less than fair when she repeats Charlotte's ungracious remarks about them, but writes as if the plan itself was entirely of her own conception. So hard is it, apparently, for biographers to remain entirely free from bias.

The Brontës, by Irene Cooper Willis,²² as well as *The Authorship of Wuthering Heights*, by the same writer²³, proved to be unobtainable.

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A Short History of the Brontës, by K. A. R. Sugden²⁴, is a useful introduction to the subject, described by the author as "a slim, handy, frigid work." Like Mr. Benson's biography, it is almost wholly reliable; the few slips it contains will do little harm so long as they are not copied by other writers. On p. 45, however, there seems to be some confusion as regards dates of publication. *Jane Eyre* was published in October 1847. "The first edition of the work was exhausted in six weeks. The second, which appeared a few weeks later, was eagerly bought. ... In the same month as the second edition of *Jane Eyre* appeared, Mr. Thomas Cautley Newby, of 72 Mortimer Street, Cavendish Square, London, published *Wuthering Heights* and *Agnes Grey* by Ellis and Acton Bell ..." This can hardly be correct. Benson (*op. cit.*, p. 203) states that the second edition of *Jane Eyre* was published in January 1848; and this is borne out by Charlotte's letter to Mr. Williams of December 23rd, 1847, in which she informs him that she is sending "an errata of the first volume, and part of the second. I will send the rest of the corrections as soon as possible." — whereas on January 22nd, 1848, she writes him: "You asked me if I should like any copies of the second edition of *Jane Eyre*, and I said — no." — adding a request for a presentation copy to be sent to Miss Kavanagh²⁵. *Wuthering Heights* and *Agnes Grey*, on the other hand, according to Mr. Sugden's own chronological appendix, were published in December 1847.

A final chapter sums up and enumerates the "Brontë problems" — there appear to be five of them, which may be indicated briefly by the words

²² London, 1933. (See *The Year's Work*, 1933, p. 330.)

²³ See E. A. Eaker, *History of the English Novel*, Vol. VIII, p. 385.

²⁴ Oxford, 1929. [Amsterdam.]

²⁵ Clement Shorter, *op. cit.*, I, 377, 389. — *The Cambridge History of English Literature* also gives 1848 as the date of the second edition. The mistake may be owing to Charlotte's preface being dated December 21st, 1847.

Cowan Bridge (= Lowood), Charlotte — M. Heger, Branwell — Mrs. Robinson, the authorship of *Wuthering Heights*, and, lastly, "the real riddle of the Brontës, one which will never be solved, ... the enigma of Emily, her novel, her poems, her life, her genius, and all that concerns her personality." Mr. Sugden gives us "what may be regarded as the common-sense view about them in the light of all the information now available" — which is, indeed, what he does throughout his little book. Yet it also contains, here and there, flashes of personal appreciation lighting up its quiet matter-of-factness: "*Villette* — the finest piece of flaming autobiography in the English language" (p. 31). And this on *Jane Eyre*: "*Jane Eyre* ... is an astonishing book. Though it has been published eighty years, and is in some respects old-fashioned, it is very difficult, even to-day, to lay it aside, on one's first reading, without finishing it." (p. 46.) Again: "Charlotte was always a master of easy, apposite English, which is just a little old-fashioned, recalling Dr. Johnson and Gibbon and the eighteenth-century periods." (p. 47.) Finally, it is pleasant to find an English critic accepting without fuss the fact that "No one can read these letters [viz. those published in *The Times* on 29 July 1913], especially if he also remembers Lucy Snowe in *Villette* and Mlle Henri in *The Professor*, without being convinced that Charlotte was passionately in love with M. Heger." (p. 33.)²⁶

For a discussion of *The Brontës: Their Lives Recorded by their Contemporaries*, compiled with an Introduction by E. M. Delafield,²⁷ we refer to Dr. Wood's survey in *E. S.* XVII (1936), p. 283. As a source-book it is invaluable. Though many of its extracts are available elsewhere (Mrs. Gaskell's *Life: The Brontës*, by Clement Shorter, etc.), others are difficult to come by, and in any case the student here finds all the essentials ready to hand. Most of the passages speak for themselves, though here and there one would have liked to see a critical or explanatory note. And, of course, the book only shows us the Brontës as seen by their contemporaries.

The work of the Brontë sisters has from the first met with a favourable reception in France. *Jane Eyre* was extensively and appreciatively reviewed by Eugène Forcade²⁸ in the *Revue des Deux Mondes* in 1848, *Shirley* by the same critic in the same periodical in 1849. In 1857, again in the

²⁶ Though most writers share Mr. Sugden's view nowadays, we still find Mr. Simpson trying to gloss over the episode: "Sentences in the Heger letters reveal a great longing on Charlotte's part to find expression in literature, to write a book and dedicate it to her master. Here we may leave it ... It is possible to take a less merciful [sic] view, but unprofitable to dwell on it." Evidently, the Victorian age dies hard.

²⁷ London, 1935. [Amsterdam.]

²⁸ Not Forcade, as the name is usually spelt in English books on the Brontës.

Revue des Deux Mondes, Emile Montégut wrote a long essay²⁹ on the Brontës apropos of Mrs. Gaskell's *Life*, concluding with a critical evaluation of *Jane Eyre*, *Shirley* and *Villette* that is still among the best of what has been written on the subject, and with a brief, though highly laudatory, discussion of *Wuthering Heights*. The first full-length biography in French did not appear till 1910, when the Abbé Dimnet published *Les Sœurs Brontë*, translated under the title of *The Brontë Sisters*³⁰, with a Foreword and Appendix by the author, as recently as 1927. His attitude to his sources as well as to the eldest sister is less critical than Benson's; at the same time his book possesses a certain charm that the English book lacks. A Roman Catholic, the author cannot help regretting that Charlotte and her sisters were born Protestants; a Frenchman, he wishes she had gone to Paris instead of Brussels. His criticism of *Jane Eyre* is valuable for its confrontation of French and English taste; there is an illuminating footnote to the effect that no French reader would accept the *dénouement* of *The Return of the Native* or of *Tess of the d'Urbervilles*. On the question whether Charlotte was actually in love with Heger, M. Dimnet reserves judgment, even after the disclosure of the letters. "There was no divorce in Belgium in those days, and had there been, Charlotte Brontë would not for one instant have considered the possibility." So much, at any rate, one may admit.

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La Vie des Sœurs Brontë, by Emilie and Georges Romieu,³¹ is an altogether inferior book. It contains a highly coloured version of the Brontë story, over-sentimentalized and not above arbitrary manipulation of the facts. Emily is made to punish her dog Keeper, not, as in Mrs. Gaskell's *Life*, with her fists, but with a stick; old Mr. Brontë is made to reply to Charlotte's announcement that she had written a book, that this does not interest him in the least; Thackeray is supposed, on meeting Charlotte for the first time, to have called out: "Salut à l'auteur de *Jane Eyre*!"!! Sometimes it seems as if Charlotte's utterances have been falsified through an imperfect understanding of the English text. In a letter to Mr. Williams (*Life and Letters*, I, 383-4), she wrote, apropos of Miss Kavanagh's and Leigh Hunt's view of the maniac in *Jane Eyre*: "It is true that profound pity ought to be the only sentiment elicited by the view of such degradation, and equally true is it that *I have not sufficiently dwelt on that feeling*³². I have erred in making horror too predominant." This becomes: "Le sentiment inspiré par une telle déchéance devrait être

²⁹ Reprinted in *Ecrivains Modernes de l'Angleterre* (1885) [The Hague]. In a note added in 1885 the author prides himself on having anticipated Swinburne's eulogy of W. H. (reprinted in his *Miscellanies*, 1886, pp. 260-270 [The Hague]) by a good many years.

³⁰ London, 1927. [Groningen.] The original French edition is in the University Library at Utrecht.

³¹ Paris, 1929. [The Hague, Public Library.] There appears to be an English translation, entitled *The Brontë Sisters*, of 1931. (See Baker, *op. cit.*, p. 385.)

³² Our italics.

la pitié — et cette pitié, moi je ne l'ai pas connue³²." What is worse is that the passage is arbitrarily supposed to refer to Branwell, which leads on to the following effusion: "Triste aveu, qui découvre un coin obscur, déjà entrevu, de cette âme sans indulgence. Charlotte, à l'inverse d'Emily, ne possède pas la fibre maternelle, qui est aussi celle d'amante ... C'est une intellectualiste, ce n'est pas une vraie femme, ..." etc. etc. One wonders if the law against libel does not apply here.

In fairness to the authors one has to admit that their book makes lively, if unreliable, reading (though the continued use of the historic present is apt to become fatiguing), and that what is said about Branwell's phantastic notions regarding Mrs. Robinson is sober and sensible.

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The most recent French biography, *La Famille Brontë*, by Robert de Traz³³, is again much better; indeed, it is among the three or four best books on the subject. The author's attitude towards his personages is a trifle more detached than M. Dimnet's, a trifle less critical than Mr. Benson's, but it is as intelligent as that of either. There are many passages one would like to quote, but one or two must suffice. This refers to Charlotte:

Cette anxiété constitutionnelle qui ira s'aggravant à mesure que les événements paraîtront la justifier, qui lui fera exagérer les moindres échecs et redouter d'imminentes catastrophes, l'a affligée toute sa vie. Mais sans doute était-elle liée à son génie de romancière. Son monde intérieur, bouleversé par les orages, par de soudaines explosions, aux ombres fortement accusées, traversées de rayons mystérieux, a servi de fond à toutes ses œuvres: elles en ont pris la couleur, l'aspect dramatique. Et c'est pour se délivrer de l'inquiétude qu'elle a imaginé des romans. Jane Eyre et Lucy Snowe, en souffrant à sa place, lui apportèrent de l'apaisement. (p. 59.)

In a passage like this biography and literature cease to be the unconnected or only half connected elements they are in many books of the kind; indeed, it is only in this way that an author's life becomes relevant to his work, and to the criticism of his work.

Apropos of Villette:

Charlotte a été une grande romancière de l'amour dans la mesure où il demeurerait pour elle un sentiment défendu. Les régions interdites éveillaient ses plus poignantes nostalgies et peut-être ses plus profondes perspicacités. (p. 286.)

The following remark might have come from Mr. Benson:

Dans les romans de celle-ci (sc. Charlotte), toujours l'un des amants enseigne et l'autre reçoit des leçons: elle est hantée par la pédagogie. (p. 240.)

De Traz's book contains a few minor blemishes and one major fault. The author is rather careless as to the exact form of names and titles: Miss Wooler also appears as Miss Woolers, the Sidgwicks become Sidgewicks or Sedgwicks, *The Tenant of Wildfell Hall* is telescoped into *The Tenant of Wilderfall* or even of *Wildfall*. A misprint in a line from a poem by

³³ Paris, 1939. [Amsterdam, The Hague.]

Emily, *I see Heaven's glories thine* (read: *shine*), leads to a mistranslation: *Je vois ta gloire céleste*. Cowan Bridge in Lancashire, situated "on the coach-road between Leeds and Kendal" (Mrs. Gaskell), is said to be "aux environs de Leeds." More irritating, however, is his trick of relating the more lurid portions of the Brontë saga (Cowan Bridge/Lowood, Branwell/Mrs. Robinson) as they are found in Mrs. Gaskell's *Life*, and then, when all is said and done, and the reader's feelings have been properly wrought up, informing him that probably Mr. Carus Wilson "n'était pas un si méchant homme", and that "Il paraît aujourd'hui vraisemblable que Branwell a fabriqué de toutes pièces cette histoire." This is running with the hare and hunting with the hounds, a sport one is surprised to see an otherwise serious critic and biographer indulge in.

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In Germany the work of the Brontës seems to have met with but little response.³⁴ Four doctoral dissertations are the only publications that we have come across: H. Junge, *Der Stil in den Romanen Charlotte Brontës* (Halle a. S., 1912); F. Froese, *Untersuchungen zu Emily Brontës Roman Wuthering Heights* (Königsberg, 1921; printed abstract only); R. Kuhlmann, *Der Natur-Paganismus in der Weltanschauung von Emily Brontë* (Bonn, 1926); V. Schermbach, *Naturdarstellung und Naturempfindung bei den Brontës* (Münster, 1931). They are of the usual analytical and classificatory type, but they are at any rate unpretentious. This cannot be said of a Paris dissertation by a Canadian, A. L. Wells, entitled *Les Sœurs Brontë et l'Etranger (Etude des Influences Européennes sur leur Pensée et sur leur Œuvre)*³⁵, a thoroughly unreliable work. Its main thesis, one that might have been well worth developing by a more competent scholar, is expressed in the following words: "Nous percevons l'influence des livres et des traditions romantiques françaises dans toute l'œuvre des Brontë. Cette influence avait enveloppé leur enfance, leur adolescence et leur âge mûr. Par leur tempérament elles s'apparentaient aux Romantiques français et par la continuité de leurs efforts elles se sont apparentées à leur culture." (p. 231.) This, it seems to us, is an overstatement of an undeniable element in the mental growth of at least Charlotte Brontë. In support of foreign influence on Emily the only plausible source adduced is one of Hoffmann's Tales, *Das Majorat*, the structure of which bears a certain resemblance to that of *Wuthering Heights*, though there is a considerable difference in the spirit of the two tales. Mr. Wells refers to a passage in Romer Wilson's book on Emily Brontë dealing with her relation to Hoffmann; for the rest, a certain affinity between the two authors had been noticed from the very first³⁶. It is a pity he has overlooked Leicester.

³⁴ L. M. Price, *The Reception of English Literature in Germany* (Berkeley, Cal., 1932) mentions the Brontës only twice in passing, and not at all in his Bibliography.

³⁵ Paris, 1937. [Groningen, Amsterdam.] The author describes himself on the title-page as B. A. de l'Université de Manitoba (Canada).

³⁶ Modern critics rather speak of her affinity to Dostoevski.

Bradner's article on "The Growth of *Wuthering Heights*" in PMLA³⁷ XLVIII, 1, March 1933, which might have caused him to moderate his excessive claims on Hoffmann's behalf: "In other words, what *Wuthering Heights* owes to the *Entail* is not the conception of its plot, certainly one of the most potent elements of Emily's book, but a definite selection of several of the opening scenes, one device of story telling (that of having events related by an old servant to someone previously unconnected with the family), and one character, who is reduced from his position of plot importance to that of a finely executed but certainly minor personality, a sort of gargoyle³⁸." (*op. cit.* p. 139.)

Any confidence one might have had in Mr. Wells's argument is fatally impaired by the numerous instances of carelessness and inaccuracy, tampering with historical data, and even downright dishonesty that disfigure this doctoral dissertation. To enumerate them all would take up far too much space, and serve no useful purpose. A few specimens must suffice. On pp. 70-71 Charlotte and Emily's decision to go to Brussels is ascribed, not to their need of acquiring proficiency in foreign languages with a view to starting a school of their own, but to a desire to go to France (with Brussels as a substitute for reasons of economy) kindled by the reading of French novels. "Naturellement elle (Ch.) ne désire pas enseigner, ni maintenant ni jamais"; her real plan is revealed in a letter to Emily dated November 7, 1841. "Charlotte y parle du '*plan*' qu'elles ont '*tant à cœur*' et fait allusion à ce qui avait apparemment été, arrangé entre elles antérieurement. Elle dit que leur tante financera six mois de séjour, mais qu'elles pourront très bien s'arranger avec cette somme pour y demeurer un an. *Passé ce délai, elles seront capables de gagner leur vie à l'étranger et n'auront jamais plus besoin de retourner en Angleterre.*" (Author's italics.) This plan was upset by the death of their aunt about a year later, when Charlotte and Emily "se virent obligées de regagner Haworth pour des raisons financières" (p. 94). In all this there is hardly a word of truth. What Charlotte really wrote to Emily runs as follows: "Before our half-year in Brussels is completed, you and I will have to seek employment abroad. It is not my intention to retrace my steps home till twelve months, if all continues well and we and those at home retain good health."³⁹ And so far from their having had to return home on their aunt's death "for financial reasons", they both benefited considerably under her will. On p. 74 Mr. Wells asserts that Clement Shorter "glisse sur les raisons qui décidèrent les Brontë à partir pour Bruxelles," whereas Shorter unequivocally states the well-authenticated fact (for which Mr. Wells seems to have no use) that "the impulse came, as we have seen, from the persuasion that without 'languages' the school project was an entirely hopeless one." (*Op. cit.*, I, 229.) Then, having twisted the historical data to suit his own convenience, and impressed his version on the unwary reader's mind, at

³⁷ *Publications of the Modern Language Association of America.* [Amsterdam, The Hague, Leiden.]

³⁸ Joseph. ³⁹ Clement Shorter, *op. cit.*, I, 224.

the beginning of the next chapter he innocently comes out with the truth: "Leur départ pour Bruxelles avait pour but de perfectionner leur connaissance du français et d'apprendre l'allemand. Ceci dans le but d'être à même, par la suite, d'ouvrir une école de jeunes filles." (p. 82.) On p. 100 their plan of opening a school becomes "*une* (our italics) des raisons déterminantes de leur séjour à l'école de Bruxelles"; on the next page "*elles prirent prétexte* (our italics) de ce projet pour pouvoir quitter la maison." — and so, *via* the truth, we come back to the author's own pet theory again. All this from a writer who prides himself on "un emploi rigoureusement impartial des documents" (p. 238)!

If any one should think "dishonesty" too harsh a word for this proceeding, we ask his attention for the following. On pp. 103 ff. the Brontës are compared with Dickens and Thackeray. Some of the passages stirred reminiscences in the reviewer's mind, and after a little search he succeeded in tracing them to their source. Here is one:

Wells, p. 103

Les accents du bavardage journalier se sont tus. Ont également disparu les journaux, les manières affectées, les maisons d'affaires, les duchesses, les laquais et les snobs. Ils sont remplacés au dehors, par la tempête qui fait rage sous un ciel inclément, tandis qu'à l'intérieur, des personnages austères qui n'appartiennent ni à une classe, ni à une période définie, leur dure physionomie aux traits accusés dans le sauvage crépuscule, vouent à d'autres un Amour ou une Haine éternelle, en des discours d'une pompeuse éloquence et d'une candide franchise.

Le caractère esthétique de leurs livres n'est pas moins différent de celui des œuvres de leurs contemporains que ne l'est leur sujet maître. Les Brontë sont l'opposé parfait de virtuoses conscients. Elles sont ignorantes, inégales et inspirées. Le représentant le plus fameux de ce genre est sans contredit Dickens; mais, les Brontë sont à certains égards plus typiques que lui. Elles ne sont évidemment pas des romancières de l'envergure d'un Dickens; exception faite de toute autre chose, elles ont une portée beaucoup plus réduite. Car, et en ceci elles ne sont pas de typiques "Victoriennes", non seulement leurs livres ne s'étendent à rien de ce qui a trait au côté religieux, intellectuel ou purement animal de la vie, mais ils ne s'étendent non plus à rien de

Cecil, p. 109

... and this is never more noticeable than when we shut up *Pendennis* and open *Jane Eyre*.⁴⁰ Gone is the prosaic urban world with its complicated structure and its trivial motives, silenced the accents of everyday chatter, vanished are newspapers, fashions, business houses, duchesses, footmen and snobs. Instead the gale rages under the elemental sky, while indoors, their faces rugged in the fierce firelight, austere figures of no clearly defined class or period declare eternal love and hate to one another in phrases of stilted eloquence and staggering candour.

Nor is the aesthetic character of their books less different than their subject matter. Charlotte Brontë is the very opposite of the conscious virtuoso. With her we return to the characteristic type of Victorian novelist, untutored, unequal, inspired. The most famous representative of this type is Dickens. But Charlotte Brontë is in some ways even more typical. Of course, she is not so great a novelist as Dickens; apart from anything else she had a narrower range. For — and in this she is not a typical Victorian — not only do her books cover nothing of the religious, the intellectual, and the purely animal sides of life; they also cover none of that vast area of everyday life which was the subject of Dickens and Thackeray and Trollope. Like them

⁴⁰ There is nothing about *Pendennis* and *Jane Eyre* immediately preceding Mr. Wells's extract.

ce qui constitue le vaste domaine de la vie de chaque jour, qui est le sujet principal dans les œuvres de Dickens, de Thackeray et de Trollope. Leur portée se limite à la vie intérieure, aux passions privées. Leurs livres sont avant tout le résumé de vues personnelles.⁴²

she does not write about prophets or prostitutes; but unlike them she does not write about Mr. and Mrs. Smith in the next street either.⁴¹ Her range is confined to the inner life, the private passions. Her books are before all things the record of a personal vision.

"Cecil" stands for Lord David Cecil, *Early Victorian Novelists* (see Note 4), a book that Mr. Wells must have found instructive but which he omitted to mention either in this chapter or in his Bibliography. How he came to render 'subject matter' by 'sujet maître' will probably remain a mystery, though 'ignorantes' certainly becomes more intelligible when we find that what is meant is 'untutored'.⁴³

After this, carelessness and inaccuracy become venial sins. On pp. 48 and 49 the author touches on the question of the Brontë Juvenilia (of which more below), citing an article by Miss Fanny Ratchford in PMLA, XLIII, 2, June 1928; but of three extracts quoted, only one actually occurs in the article referred to, the others being taken from an article by the same author in *The Yale Review*, Autumn 1931, and the page references being all wrong. — On p. 200 Mr. Wells informs us that Charlotte Brontë, in her letter to Mr. Williams of Nov. 16, 1848, made a mistake when writing that Eugene Forcade's review of *Jane Eyre* appeared in the *Revue des Deux Mondes*; she should have said the *Revue de France*. As a matter of fact, though, the review did appear in the *Revue des Deux Mondes*, not in the *Revue de France*! Mr. Wells should have left well alone. — The Bibliography lists three German dissertations on the Brontës, one of them being *Der Stil in den Romanen Charlotte Brontës* von Hans Junge. The title-page has "aus Hamburg" immediately below the author's name; at the bottom we read: "Halle A. S. (i.e. an der Saale), 1912." This is what we find in Mr. Wells's list: "*Halle A. S. — Der Stil in den Romanen der Charlotte Brontë*. Hamburg. 1912." We are afraid the student will have some trouble in tracing the book by the aid of this entry. — That he should have ascribed the book mentioned in Note 19 of this article to Virginia Woolf instead of Virginia Moore, is, of course, a mere anti-climax.

Such defects as we have pointed out would be serious in any book; they are unforgivable in a would-be scholarly work, presented with a view to academic honours, and stamped with the approval of a great university. The worst of such trash is that it makes the task of a better student who would undertake the subject, more difficult than if it had never been touched at all. In any case, the study of foreign influences on the work of the Brontës is still awaiting competent treatment.

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⁴¹ For this sentence Mr. Wells seems to have had no use.

⁴² Compare also Wells, pp. 104-4 (eleven lines) with Cecil, pp. 111-112, and Wells, p. 108 (six lines) with Cecil, pp. 110-1.

⁴³ This is the second time we have come across a flagrant instance of plagiarism in a Paris dissertation written by an Englishman. Cf. *E. S.*, XIX (1937), p. 268.

The Brontë Juvenilia are no recent discovery. Mrs. Gaskell gave particulars of them, including a list of Charlotte's writings up to 1830, a facsimile page from *The Secret*, and two or three other fragments. After many vicissitudes the whole of the juvenile writings of Charlotte and Branwell (those of Emily and Anne, with the exception of some poems by Emily, are lost) were printed in 1936 in the last two volumes of the Shakespeare Head Brontë, edited by T. J. Wise and J. A. Symington.⁴⁴ Some of them had been previously published separately, such as *The Spell*, an *Extravaganza*, an Unpublished Novel by Charlotte Brontë, edited with an Introduction by George Edwin MacLean.⁴⁵ Special studies of the Juvenilia have been written by Mr. MacLean in his Introduction, and by Miss Ratchford in the articles in the PMLA and the Yale Review mentioned above. A longer work by Miss Ratchford, announced in the former of these articles, does not seem to have appeared yet.⁴⁶

The stories and poems that make up what Mr. Benson calls "this library of manuscript" belong to the literature of escape. They show that between 1824 and 1840 the four Brontë children led a sort of dream life by the side of the life of reality, making the latter, when away from home, more irksome to bear. Witness this fragment from a passage written by Charlotte during her teaching days at Miss Wooler's:

All this day I have been in a dream ... I felt as if I could have written gloriously. The spirit of all Verdopolis, of all the mountainous North, of all the woodland West, of all the river-watered East, came crowding into my mind. If I had had time to indulge it, I felt that the vague suggestion of that moment would have settled down into some narrative better than anything I ever produced before. But just then a dolt came up with a lesson ...

Miss Ratchford claims that "had either of the two biographers [Mrs. Gaskell and Clement Shorter] who have had access to the Angrian cycle [Charlotte and Branwell's romances] made more adequate use of it, little of the familiar speculative and controversial Bronteana would have been written, for to most of the disputed questions these stories afford conclusive answers." Many of the characters and situations in the published novels have their prototypes in the Juvenilia; "many incidents usually considered autobiographical are echoes from Angrian stories written long before the supposed incident in Charlotte's life could have occurred." If this claim for the Brontë apocrypha could be made good, it would indeed revolutionize the current view of the canonical books. And this applies to Emily no less than to Charlotte, even though, but for a few poetic fragments, the Gondal cycle of Emily and Anne is lost: "Against the background of Gondal *Wuthering Heights* is no more a mystery than *Jane Eyre* and *Villette* to one who knows the Angrian stories."⁴⁷

⁴⁴ Oxford, 1936. [The Hague, Amsterdam.] These are the only volumes of the Shakespeare Head edition available in Holland. ⁴⁵ London, 1931. [Groningen.]

⁴⁶ We have noted *Legends of Angria*. Compiled from the Early Writings of Charlotte Brontë by Fannie E. Ratchford with the collaboration of William Clyde DeVane (New Haven, 1933). (See PMLA, LI, 2, June 1936, p. 524, Note.)

Pending the establishment of this thesis, even the less adventurous reader may profitably compare a passage from *The Spell* such as that on pp. 105-106 of MacLean's edition, beginning: "Having reached the second field, I sat down at a stile over which two lofty beeches hung their embowering branches" — with the episode in the twelfth chapter of *Jane Eyre* describing the wintry landscape near Thornfield the evening Jane first met Rochester (what E. A. Baker — see below — calls "the exquisite little snatch of Wordsworthian music preluding Jane's first sight of Mr. Rochester"), and note Charlotte's enormous advance as a verbal artist between her eighteenth and her thirtieth year. And in view of such biographical phantasies as Miss Clarke's (see above) it is well to know — though it had been pointed out before — that Emily's poem beginning "Cold in the earth — and the deep snow piled above thee," is marked on her own ms. as the lament of Rosina (a character from her Gondal cycle) for her murdered husband

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It remains to mention a few critical studies of the Brontës beyond those already touched on. In the first place, the two chapters devoted to them by E. A. Baker in his *History of the English Novel*, Volume VIII.⁴⁸ He describes them as the pioneers of a poetical or at least an imaginative revival in fiction, characterizing Charlotte and Emily as the Wordsworth and Blake, with Meredith as the Coleridge of this phase of the Romantic revolt. "It is the revival of imagination in the novel, the entry of romance, not merely Waverley romance, but that of Wordsworth, Keats, Shelley, and Blake."

Early Victorian Novelists, by Lord David Cecil⁴⁹, has already been mentioned; but its chapters on Charlotte and Emily are so good that they deserve to be brought expressly to the reader's notice. Charlotte is "our first subjective novelist, the ancestor of Proust and Mr. James Joyce and all the rest of the historians of the private consciousness"; Emily's imagination is "the most extraordinary that ever applied itself to English fiction." The Brontës stand high with modern critics,⁵⁰ whatever may be their credit with the reading public. As to their relative positions, we may quote the opening sentence of Rebecca West's chapter on Charlotte Brontë in *The Great Victorians*⁵¹: "This generation knows that Charlotte Brontë's own generation gave her too high a place in the artistic hierarchy when it exalted her above her sister Emily, but is itself tempted to place her too low because of the too easily recognizable *naïveté* of her material." The point specially made in this essay is that the very energy with which Charlotte exerted herself in behalf of her family led her into errors as an artist. Her "frenzied efforts to counter the nihilism of her surroundings" ... "committed her to a habit of activism which was the very antithesis

⁴⁸ London, 1937. [Groningen.] ⁴⁹ See Note 4.

⁵⁰ Compare, by way of contrast, Saintsbury's complete lack of enthusiasm for either or any of the Brontës in his *History of Nineteenth Century Literature* (London, 1896).

⁵¹ See Note 7.

of the quietism demanded from the artist. In her desire to make a place in the world for herself and her family against time, she could let nothing establish itself by slow growth, she had to force the pace of every intimacy and every action, which means that she had constantly to work upon people with the aim of immediately provoking them to certain emotions." ... "This therefore, was Charlotte's special temptation: she was so used to manipulating people's feelings in life that she could not lose the habit in her art, and was apt to fall into sentimentality." This, again, is a good example of how an author's life becomes relevant to his work.

A short essay on "*Jane Eyre and Wuthering Heights*", by Virginia Woolf, likewise deserves mention; written in 1916, it was included in the first series of *The Common Reader*, first published in 1925⁵². In a different way from Rebecca West, she sharpens the reader's perception of the qualities of the two works. "When Charlotte wrote she said with eloquence and splendour and passion "I love", "I hate", "I suffer". Her experience, though more intense, is on a level with our own. But there is no "I" in *Wuthering Heights*." And, by way of sidelight, the observation, in a note, that Charlotte and Emily had much the same sense of colour, illustrated by the description, not of the obvious moors, but of an interior in either novel.

Reference has been made to two essays on *Wuthering Heights*, one by Mr. S. Vestdijk, the other by Elisabeth de Roos; on Charlotte's work nothing important written in Dutch has come to our notice.

An excellent article on Charlotte Brontë and George Henry Lewes by Franklin Gary appeared in PMLA LI, 2, June 1936.

*Anne Brontë, her Life and Writings*⁵³ is the title of a study by W. T. Hale (Bloomington, Indiana, 1929).

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Having come to the end of our survey, it is pertinent to ask what remains to be done. There would seem to be no immediate need for further biographies, even if we agree with Baker that "there is no single one of all these biographical studies which can be accepted in its entirety." But what is still lacking is a comprehensive study of the work of the Brontës, based on the whole of the now available material. The way for such a study has been paved by the critics and literary historians whose publications we have discussed; its execution will demand that combination of taste and scholarship without which no satisfactory results in this field can be achieved.

Groningen.

R. W. ZANDVOORT.

⁵² Reprinted London, 1933. [The Hague.] ⁵³ [Amsterdam.]